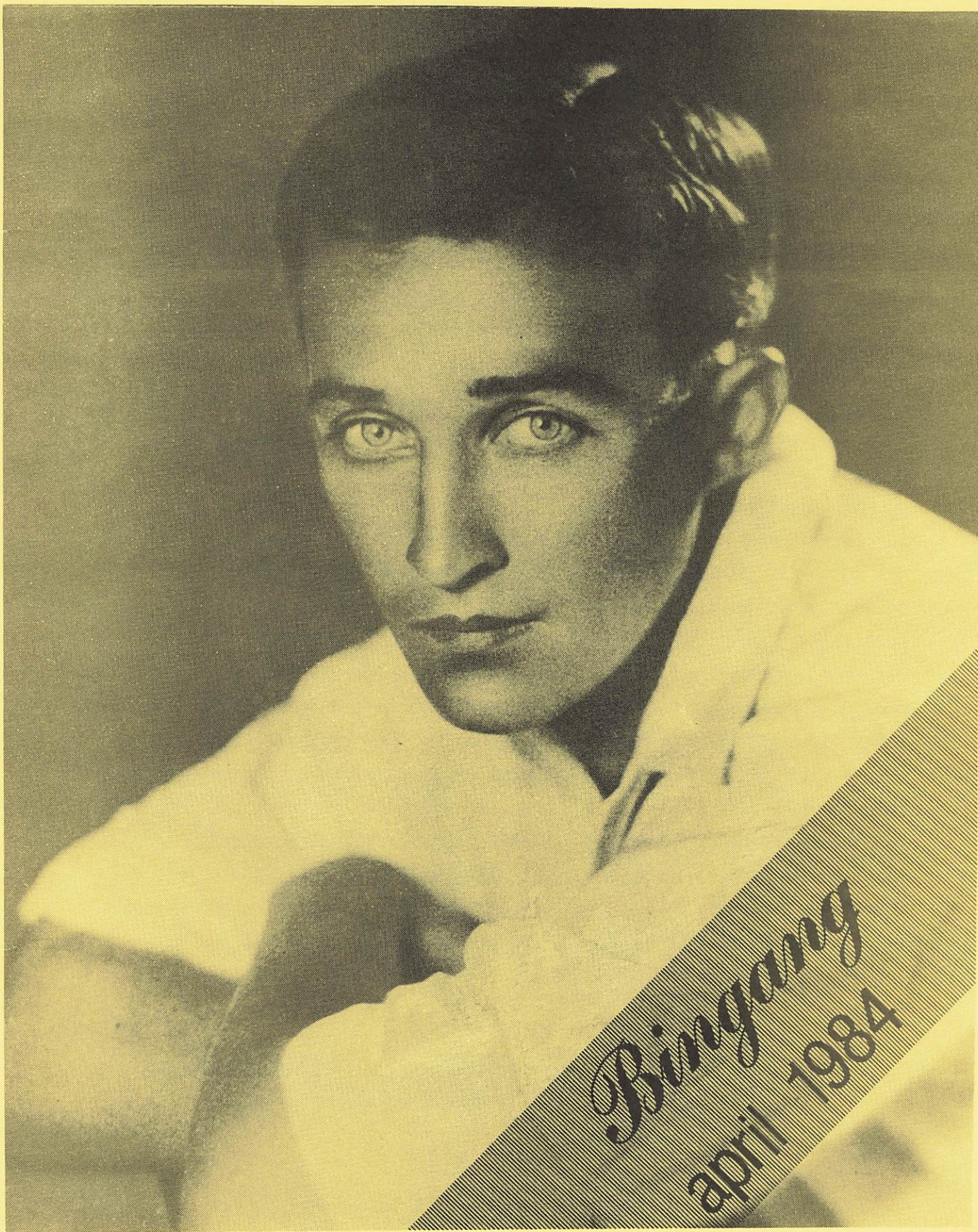




Bingang
april 1984

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Membership-Subscription rates remain unchanged - \$10 per year in the United States and Canada, \$15 per year elsewhere, payable in US dollars. We cannot and will not accept foreign currency - please note and honor the request for payment in US dollars. Other funding will be returned.

PERSONAL CHECKS: Personal checks drawn on banks in the United States and in Canada will be accepted, all others will be returned. Servicing fees on foreign checks present a loss to BINGANG on every transaction.

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US CURRENCY: Many foreign, as well as domestic members enclose US currency in their letters to pay for membership. May we persuade you to not do so in the future. There are too many opportunities for theft between your home, and the BINGANG desk. While we will not return such remittances, we encourage you to stop this practice; letters arriving with the currency removed will not pay for your membership.

PERIOD OF MEMBERSHIP: Membership payment should be made only for the year 1984; it makes problems for us in bookkeeping when you pay in advance, and we would prefer to operate with all members having the same membership period.

YOUR PRESENT MEMBERSHIP STATUS: Unless otherwise indicated on the address label which transmits this issue of BINGANG, you are paid up in full for 1984, and need send no additional fees until after receiving the October 1984 issue, in which subscription information will be given.

Thank You!!


Merril Willsohn



BINGANG

THE OFFICIAL MAGAZINE OF CLUB CROSBY FOUNDED IN 1936
Post Office Box 8283 • Sacramento, California 95818

ALSTON W. SUTTON *President-Editor*
MORTON B. MILLER *Vice President-Treasurer*

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the editor's pages

I would like to apologize for the BINGANG staff for being late with this issue, but I can't - it is solely my own personal fault! I regret the combination of events and personal problems which caused it, but I do trust that the content of this issue will still provide you with the pleasure it gave to me in the editing process.

Our big news this issue is Mark Scrimger's article on "Spokane - Bing's Home Town", and Gordon Vogt's "Will the Real Bing Crosby Please Stand?" Ordinarily, this magazine would be happy to have either of these fine articles as the lead article - each is over regular feature length, and each will be of interest to even the casual Crosby collector; to members of Club Crosby, each should remain fresh in your mind for months to come.

Mark Scrimger really intimidated your editor when he submitted his list of illustrations he wished to use with his article. Usually, two or three cuts to a story is considered "Well-Illustrated" and for this one story set in Spokane, Mark proposed using no less than 86 cuts. After due deliberation, this was edited down to 85. I am sure that all of you will enjoy strolling through Bing's boyhood in Spokane, as Mark describes and shows you the sites of milestones and waystations in Bing's early days.

Gordon Vogt, as did almost all of the readers of that awful book "The Hollow Man", took exception to the loosely-made charges of the authors, and he "knew" that they must be wrong in their scurrilous attack on Bing. However, he didn't just write off the book - he researched other sources until he could refute the attacks with real facts, and with logic. The article printed here represents a sincere effort to come to a reconciliation of Bing's many friends' beliefs, the way things really were, and the way the "authors" would have you believe they were. Bing is well-served by this fine piece of writing.

We are fortunate to have new members, who breath new life into this club, and who are eager to become as well-versed in Crosbyana as the older members. In the course of trying to build up their expertise, they form questions in their mind, but often hesitate to ask them because they feel that their questions may be thought to be so basic as to be embarrassing. For instance, a new member recently was meeting with a group of old-timers, and the conversation happened to turn toward the subject of alternate masters. This had a nice, professional sound, but it meant nothing to the new member, who didn't want to parade his ignorance before the "experts". After the group broke up, he (for it was a male-type person) hesitantly asked the editor for an explanation. He didn't even know what was meant by "master", and "alternate masters" left him floundering. After the explanation, he now has a new field opened to him in his collecting of records. A day or two later, I received a phone call from him, to tell me he had found two alternates amongst his own limited collection, and now he's off in another field of collecting! Anyway, this instance leads to feel that many of our newer members are operating in areas not fully clear to them, and we are asking for questions from them, which will be answered in the following issues of BINGANG. Originators of the questions won't be identified - so if there is some aspect of Crosbyana collecting that isn't fully clear to you, send in your questions! Don't be afraid of showing your ignorance - ignorance is only the absence of knowledge. Stupidity is the failure to make use of knowledge which is available. And we have no stupid in our membership.

For some time, members have asked to advertise for trades of Crosby movie video tapes, but we have resisted making a special activity of this, due to the unsettled (at the time) legal ramifications of copying copyrighted material. Now that apparently this has been partly cleared up, members are still asking for a "swap" feature. The same old restrictions apply to the duplicating of any professionally produced cassettes, but there isn't as much doubt about material taken off the air. In any event, so as to not have discriminated against those who wrote on this subject earlier on, no such letters, either as "askers" or as "havers" will be printed until next issue. The ideal situation would be for two members who know each other to deal together, but lacking this, let us hear from those of you who want to preserve Bing's movie images, either as "Askers" or as "havers". Let us know what you want, or what you have, and we will try to put you in touch with a member who is awaiting word from someone like you.

It was planned to have a book review section for this edition, but the only grist for this mill, up to the time the editor's pages were prepared, was a book concerning Paul Whiteman. We will cover this in the next issue. But in the interim, and after most of the material had been delivered to the printer, we received a copy of Sheldon O'Connell's "BING - A Voice For All Seasons", and we didn't want a six month period to elapse without telling you about it. After the horrible books we have been experiencing about Bing, this one should come as a welcome relief. It doesn't have any family ghosts to settle, nor does it carry a reward from the publisher for character assassination. Member Sheldon has assembled a delightful hodge-podge of anecdotes, reminiscing articles, and letters from collectors from all over the globe. Based principally on the material from Gordon Atkinson's Canadian radio series "The Crosby Years", the collage is heightened in interest by liberal use of pictures, most familiar, of Bing from the start of his recording career right to the end. As with all such "books" there is material that you may differ with, but it all pleasantly presented, and factual mistakes are not deliberate, nor is any particular axe ground.

The price, direct from the publisher in Ireland, the book is \$15.00. The price is, however, not a major drawback. Things that I'd like to have been different is the fact that it is soft cover, and that it is square - 8" x 8". Thus, it doesn't fit into the usual book-shelf family, and for its price it should be more like a book than a pamphlet. However, in these days of high prices, we can overlook these purely personal preferences, and accept the book for its contents. I can't think of any member who wouldn't enjoy having this book. We'll try to get ordering information printed on the wrapper for this issue of BINGANG. Incidentally, it does have a large plus for those of you who have resisted buying the John Joyce edition of "BING - Just For the Record", Bishop and Bassett's complete encyclopedia of Bing's commercial recordings. It also has a rather complete listing of Bing's movies. A worthy addition to Crosbyana - it revisits familiar old scenes, and retells familiar old stories, in a most engaging way.

Here at Headquarters, we have been fortunate in the past few months to have had an opportunity to commune with several members, some at some length. Passing through Sacramento have been Vern Vasey and his wife, Kitty, who hit Sacramento at rather frequent intervals, for people living in Oregon. Also from Oregon came those charming visitors Virgil Edwards and his wife Berniece. Virgil is an avid collector, and doesn't let the press of moving on keep him from having a good look at what's available for addition to a collection. Bob Shaw of Novato, CA. was in, and got in a few licks at straightening out the editorial staff. Marston and Helen Tolton, both of whom go 'way back in the annals of Crosby-time, came for a visit following up their celebration of their 50th wedding anniversary. The fact that both were early-day fans of Bing helped to get things started for them, and it certainly has brightened the 50 years that followed. Last and by no means least was the Ken Crossland family - Ken, his wife Linda, and young son, Russell. Ken always presents a problem for the postal service when he ends a visit, for he is a seeker-outer, and he does real well at it.

Caveat Emptor! This warning applies to anyone in pursuit of an addition to his or her collection. Recently in this area, a bookseller has been offering books from "the Bing Crosby Library", and in proof of their origin he points out the book-plate, which, sure enough, bears the inscription "From the library of Bing Crosby". The books are of esoteric titles which seem hard to associate with Bing, and the pay-off appears in one volume in which the copyright date is given as 1979, two years after Bing's death! As time goes on, and as real material becomes more and more scarce, expect more such instances of falsified "Crosbyana" to surface. And don't end up with manufactured "realities!"

Our record reviewer, "Stringbean" Carruthers, approaches, but does not emphasize a current problem of the Crosby record collector. That is the matter of those record producers who give little or no attention to the possibility of securing top-grade source material, or who make no use of today's splendid noise-suppression and foftering devices, that allow the enhancement of so-so material. We are being exposed to a flood of indifferently produced, technically-poor, noisy surfaced Bing material - material which, usually, is already available in far superior quality. The poor collector, anxious to have representation of all of Bing's recordings, rushes ahead to purchase the record which seems to offer new, or at least desirable material, only to find when he gets it home and gives it a listen, that he has a noisy, distorted, poorly selected duplication of something that wasn't desirable in its original form. Now, of course, when there is only one known original of material not available elsewhere, it is tempting to go ahead and purchase it. As an example, the two recent releases of the Glenn Miller-Bing effort from an Armed Forces Radio broadcast. But actually, who can listen to either recording with any great pleasure? And what indication is there of any effort to remove the disturbing noises?

All of the foregoing is a preamble to the announcement of a new policy in the BINGANG record reviews - we will announce a rating system for quality of mastering and also for the record production - that is, surface noise which does not result from the source material. We will continue to review all records we have knowledge of, regardless of their merit, but will specifically indicate the "best" buy of the issue, and steer you away from the "junk" "Let's make a buck" releases. Knowing what can be done with indifferent material by artists in their field like you-know-who in Australia, we fail to see why collectors should be expected to pay hard-earned money for sleazy material. And there has been a lot of it here of late!

BINGANG would like to add its voice to the many that have been agitating for a letter-writing campaign to the Postal Service asking for the issuance of a Bing Crosby stamp when the ten-year interval following his death has passed. Seeing the type of entertainers who have been receiving the Medal of Freedom, and other awards, asking for a stamp in Bing's memory seems like little to ask. Let each member take it upon himself-herself to write now, and at regular intervals from now on, to the Post Office Service in Washington, D. C., to your State's Senators (both of them!) and to your Congressman, telling, in your words, why you believe that Bing should be so honored. More on this in our next issue.

You may have noticed that there is a small group of Club Crosby members who provide you with the bulk of the content on each issue of BINGANG. While it is true that these few persons do have a staggering amount of information about Bing, they certainly aren't the only ones with such knowledge - nor are they the only members with the ability of communicating this information to others. Again, we ask for all of you who have been holding back to make the break, and let us share your potential. Don't worry about grammar, spelling, or syntax - the editor is here to smooth out such unimportant things (sometime incorrectly, but everyone knows such things are his fault, not the author's!)-----the important thing is to get you into the pages of BINGANG. If you believe you have the kernel of an idea for an article, please write to me, and we'll try to work out something that will be of lasting value to other members. Don't be baskful. When I think of the occupational background of our members, I can't but think that there must be a story right there - what are the groups that Bing still attracts - how long have they been collecting - to what extent - someone could follow up on this, and make a real contribution to the understanding of what it takes to be a Crosby fan!

An Intimate Tour of Bing's Hometown, Spokane

led by Mark Scrimger

What follows here is the result of many long months of careful research and piecing together of information from many sources - and represents the ideal utilization of all sources available - a postcard collection, a collection of books, promotional material, biographies, fan magazine materials - all of them distilled and put together to provide you with a better-than-hoped-for look at Bing's early world - as it looked at the time Bing lived in it, as a young man.

Mark first discussed this splendid article with me as a "sometime" thing, a project to be undertaken when he had completed all the other variegated projects he had in the hopper. Obviously, however, he worked concurrently on several of his projects, for the Spokane article arrived several months ahead of time, and now takes its place with Mark's many other trail-blazing excursions into Crosbyana.

We have seen before what postcards can produce in the way of interesting pictures of Bing at various stages in his career, but how many of us thought of the lowly postcard as an open window onto Bing's early-day life? How many of you can produce pictures of the actual buildings in which your early experiences took place? This article is rich with many, many such pictures of sites intimately associated with the Crosby story.

Of course, not all pictures came from postcards; priceless regional books and pamphlets were combed for the "missing" scenes; many of the biographies gave up their priceless snapshots; many promotional releases of the record and movie studios gave Mark less-than-common looks at Bing and his times. And, of course, the trusty amateur cameras of many members of Club Crosby also made their small contributions.

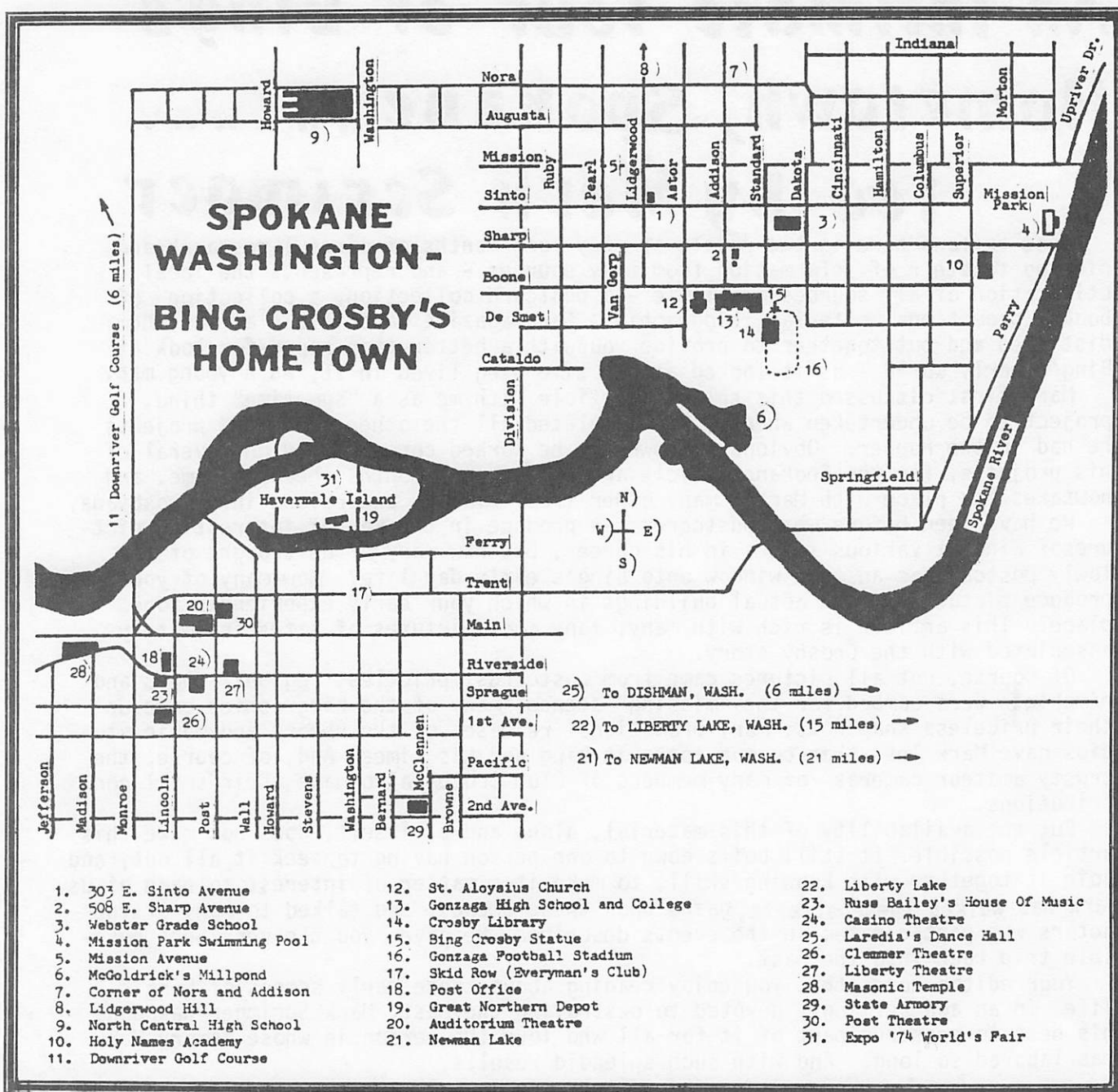
But the availability of this material, alone and by itself, does not make this article possible. It still boils down to one person having to seek it all out, and join it together with knowing skill, to make it a matter of interest to each of us. Mark has walked these streets, gazed upon these scenes, and talked to many of the actors who participated in the events described. He gives you the very best possible trip back into the past.

Your editor hopes that you enjoy reading about these early scenes of Bing's life. In an age seemingly devoted to destroying the past, Mark Scrimger has done his best to preserve part of it for all who love the person in whose memory Mark has labored so long. And with such splendid results.

From here on, the story is Mark's.



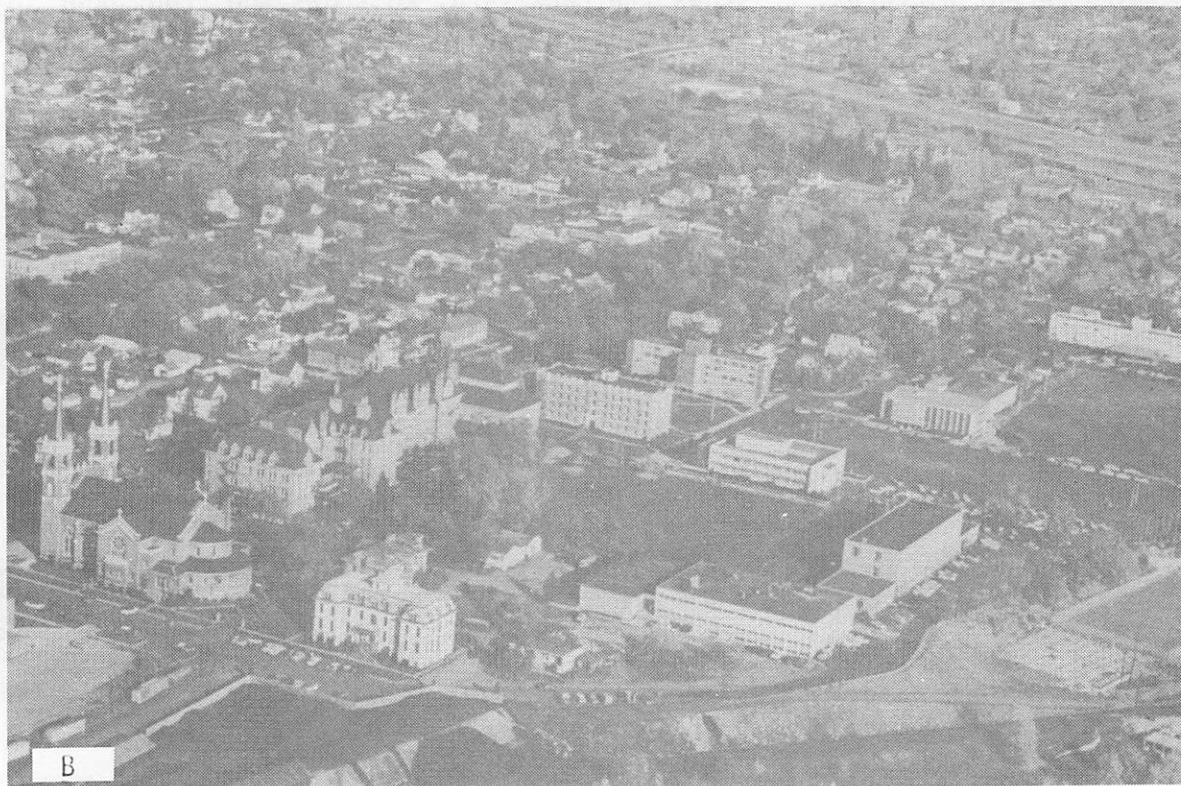
If asked to name the one place on earth most closely associated with Bing Crosby, almost every Crosby collector would have to answer "Spokane, Washington". Bing always spoke with affection about his boyhood there and the way it influenced the rest of his life. Because the town is steeped in Crosby legend and lore, it has become a sort of Mecca for Bingophiles the world over. I would like to conduct a picture tour of Spokane as Bing knew it, growing up there in the early part of this century. Also included will be some of his memorable homecomings after he became famous. Most of the places and events are mentioned in books about Bing, and are covered in length in three of them - *THE STORY OF BING CROSBY*, by Ted Crosby, *THE INCREDIBLE CROSBY*, by Barry Ulanov, and Bing's own book, *CALL ME LUCKY*. Hopefully, these pictures will bring these chapters to life as you re-read them, and serve as sort of a guide if you ever journey to Bing's hometown. If you've already made the trip, as I have, I hope that these lines bring back many pleasant memories.



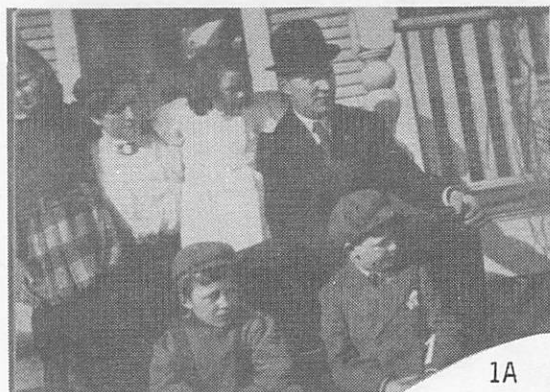
A few general facts about the city before we start. Spokane was founded in 1871 and is nestled between the Cascade and Bittersweet mountain ranges in eastern Washington. The Spokane River flows through the heart of the city and features two beautiful waterfalls right in the center of Spokane. It was an important industrial and agricultural center of the Pacific Northwest, and was crisscrossed with the tracks of five major railroads which stopped there. It also boasted a rather extensive streetcar system which transported many of the residents around Spokane and its environs. Before Bing left in 1925, the population had grown to well over 100,000 people, making it hard to say that Bing was a "small-town" boy. Spokane has expanded greatly over the years, and many buildings have either been torn down or changed since Bing lived there. However, many of the old landmarks like the Review Building, the Davenport Hotel, and the Old National Bank Building are still standing and give us a hint of what the city looked like to young Harry Lillis Crosby. Now, let's begin!



Pictures A and B are birds-eye views of downtown Spokane, and Bing's neighborhood around Gonzaga University. They cover roughly the same territory shown on the map. I didn't want to spoil the pictures by circling on them, so see how many points of interest you can pick out after seeing pictures of them later on in the article. To help you out, the roof of Bing's home on Sharp Avenue is visible on the extreme middle left of picture B.



1. 303 EAST SINTO AVENUE The Crosby family arrived in Spokane, Washington, in July, 1906. They rented a low, two-story yellow house on Sinto Avenue and they lived there until July, 1913. During this period little Harry Lillis started attending grade school, and also acquired the nickname of Bingo (from his favorite comic strip, *THE BINGVILLE BUGLE*). I don't have any pictures of the whole house, but these two were taken out by the front porch. Picture 1A shows the Crosby family shortly after their arrival in Spokane, and 1B shows Bing and his sister, Mary Rose.



2. 508 EAST SHARP AVENUE By the spring of 1913, Bing's parents had saved and borrowed enough money to start construction on their very own house on Sharp Avenue, only a few blocks from the one on Sinto Avenue. Brother Ted described the house as "a nine-room structure of substantial architecture with a living room trimmed in brown-stained fir, a built-in buffet in the dining room, and four bedrooms and a sleeping porch on the second floor". Bing's parents eventually sold the house when they moved to Hollywood to live near him. The house was painted dark brown when the Crosbys lived there, but has been painted white for many years. Except for the color, the house remains virtually unchanged and now serves Gonzaga University as the Crosby Alumni House. Pictures 2A and 2B are old views of the house, probably taken in the early 1930s, when Bing started gaining national attention. 2C shows Bing as a law student on the front lawn. 2D and 2E are more recent pictures. 2F shows the back yard. 2G shows the front door foyer with the fir trim, and 2H shows the dining room with a fan-shaped piece of pink glass set in the buffet against the east wall.





2D



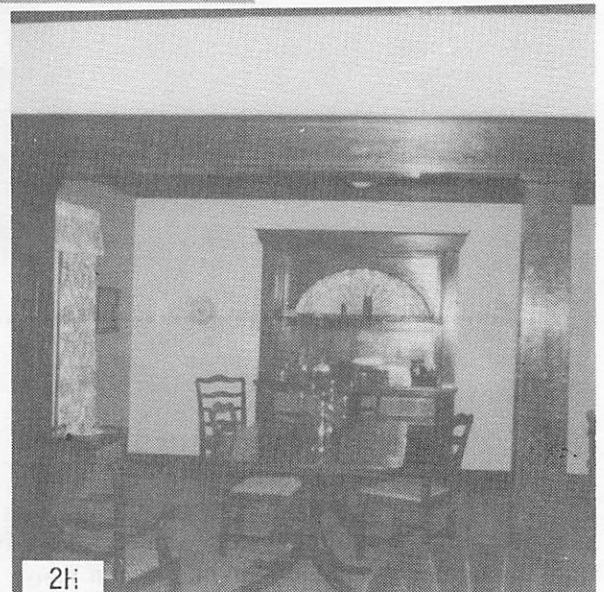
2E



2F



2G



2H

2. More scenes from 508 East Sharp Avenue

3. WEBSTER GRADE SCHOOL Bing attended Webster Grade School on Sharp Avenue from 1908 until 1917 (grades 1 through 8) and was active in many of the school activities including athletics and performing in various plays and pageants. The original building was destroyed by fire on April 9, 1945, and a new school was erected on the old foundation. Gonzaga purchased the building in 1962 to house their law department. 3A shows the original school Bing attended, and 3B through 3D shows him at different ages as a member of the school's baseball teams.



4. MISSION PARK SWIMMING POOL The Spokane Park System built a lot of public swimming pools (or plunges, as they were known then) around town, probably to discourage the rather dangerous sport of swimming in the Spokane River. The Mission Park Pool was about six blocks from Bing's home. It was here that Bing won eleven medals in one swim meet (an oft-quoted story), where he served briefly as a life guard, and where Al Rinker first remembered seeing Bing long before they joined forces musically. The pool no longer exists, but the bathhouse still stands in Mission Park. Picture 4A is an old shot of the pool from Bing's time, and 4B shows Bing modeling the latest swim attire.

4. MISSION PARK SWIMMING POOL (continued)



4A

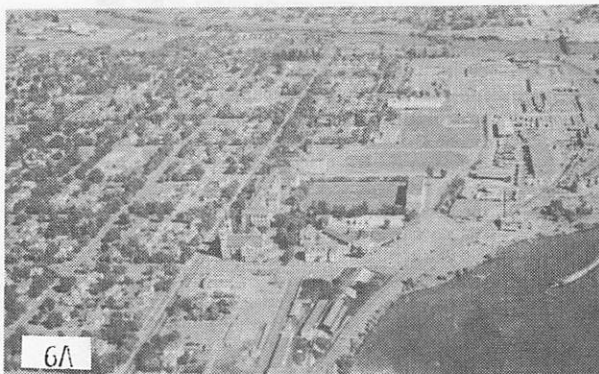


4B

5. MISSION AVENUE crossed the Spokane River, and was the main east-west thoroughfare through Bing's neighborhood. It was on this street that young Harry and some of his friends were picked up by the police for throwing cinnamon buns at passing cars. They had stolen the baked goods from Jesmer's Bakery which was probably located in the business district on nearby Division Street. Bing's mother let him spend the night in jail to prevent any repeat performance. Picture 5A shows a very young Bing at Mission Park shortly after moving to Spokane and Mission Avenue runs in the background behind him.



5A

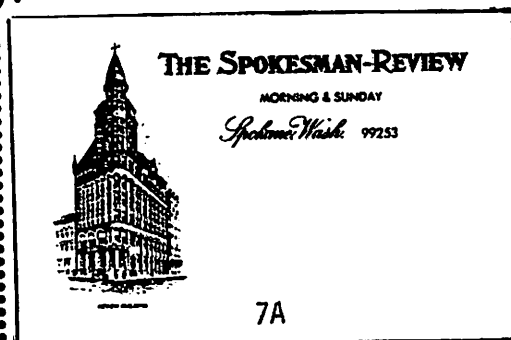


6A

6. MC GOLDRICK'S MILLPOND Directly behind Gonzaga University, yet still north of the river, sat the red-bricked McGoldrick's Lumbermill. The noise and the smoke from the mill were constant distractions to the students and the faculty when school was in session. Flatcars of logs were dumped into a millpond created by a sandbar in the bend of the river to be held before being processed in the mill itself. The mill with its millpond held a fatal fascination for the local youths. Literally fatal because each year several youths lost their lives trying to swim in the river around the sandbar when the millpond was not in use, or while crossing the logs when the millpond was holding them. Picture 6A is an overhead view of the campus area similar to the one at the beginning of this article. It was taken before the construction of the Crosby Library. Part of McGoldrick's Mill, the millpond, and the sandbar can be seen at the righthand, lower corner.

7. CORNER OF NORA AND ADDISON This corner is where the bundles of newspapers were dropped off for delivery by the local newsboys, one of whom was Bing. He delivered Spokane's early morning newspaper, the *Spokesman-Review*, each day between 4:30 AM and 6:30 AM. There was an open field on one of the corners where the streetcar company abandoned old coaches, and the newsboys stripped them clean of the lumber in wintertime, to build warming fires while they waited. The *Spokesman-Review* is also the paper which ran the *Bingville Bugle* comic strip. 7A is the paper's letterhead, and the turreted Review Building has been a city landmark from almost the earliest days of Spokane's history.

8. LIDGERWOOD HILL The land north of the Spokane River rises gradually to the City limits and beyond, and part of the topography is Lidgerwood Hill. I have no pictures but this short article by Bing paints a pretty vivid portrait of a day he spent there with the neighborhood charmer, Gladys Lemmon. Incidentally, "Ledgerwood" is simply a mis-spelling on Bing's part.



I CAN look back over a long list of Christmases—not, as Bob Hope would lead people to believe, going back to Valley Forge—but long enough. One Christmas above all others stands out in my memory. It was a simple day, I suppose, by present teenage standards, but its recollection never fails to induce a mellow glow for me.

I was thirteen. We lived in Spokane, Washington, where a white Christmas is standard, and where skating and sledding were the big joys for the youngsters in those days. But our skates, which never fit us properly, were hand-me-downs from the elders, and our sleds were handmade affairs with wooden runners and clumsy steering devices.

Now, if a fella had a "Flexible Flyer" with steel hollow-groove runners, footrests, and mechanical steering, he could ask the "village belle" to go up to Ledgerwood Hill and spend the day sledding. My eye was on the girl, and my heart was set on the sled. In the few weeks before Christmas, I worked harder than ever at selling newspapers to earn enough money to buy that sled, but I didn't quite make it. I was a few bucks short, but a few bucks in those days came hard. It was a blue Christmas Eve for me that long-ago night in Spokane.

Under the tree for me on Christmas morning was a shiny "Flexible Flyer" with the red, white, and blue eagle on the centerboard. It was a tandem job, too. To me, there wasn't a more beautiful sight in the whole world. I looked at my dad, my eyes filled with gratitude.

"How did you know what I wanted?" I asked.

"I have ways," he smiled mysteriously, and as I now know, fathers do. But I was too excited to pursue my questions, and I raced out of the house, dragging my sled behind me.

I think my sled was the only "F.F." standing in front of St. Aloysius Church that morning. I proudly parked it right next to a Maxwell, a Franklin, a Stevens Duryea, and a couple of Model T's. I confess that my thoughts were not where they

should have been during Mass. Afterwards I stood impatiently at the church door with my dad, as he chatted with the priest. I glanced in the direction of the parking area and saw a group of teen-agers huddled around the spot where I had put my sled. My heart skipped a beat. I had a horrible thought that one of the cars had run over the sled and that my friends were examining the ruins. I flew down the church steps two at a time. When I reached the group I heard ooh's and aah's. There was my sled, just as bright and shiny as ever, and in one whole beautiful piece. I heaved a sigh of relief, contacted my secret love, invited her to go sleigh riding with me, and then we were on our way.

Hooking the towrope onto the rear axle of a northbound coal truck, we were at Ledgerwood Hill and careening down its precipitous declines within the hour. It was a clear crisp December day, and I had the cutest girl and surely the slickest sled on the hill. I have never felt so lordly before or since. It was the type of Christmas scene you would expect to see in one of Grandma Moses' paintings.

A big bonfire was blazing on the side of the hill. One of the other kids, Herbie Rotchford, had filched a dozen potatoes from the family root cellar for roasting in the hot ashes. I traded him two rides on my Double F for six Murphys and, believe me, they tasted even better than *pommes de terre à la maison* at the Tour d'Argent in Paris.

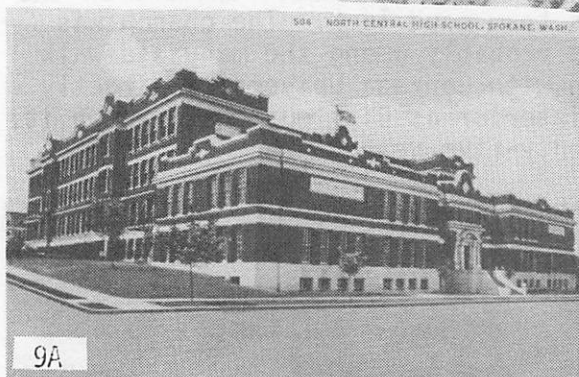
As darkness approached, we spied the coal truck on its way back to town. We flagged it, and again hooked onto that stout rear axle, this time in a long procession of sleds. All the way home we sang, laughed, and pelted one another with snowballs.

I have traveled many different "Roads" in my motion picture career but that road up Ledgerwood Hill brings to my mind the sweetest memories of all.

BING CROSBY

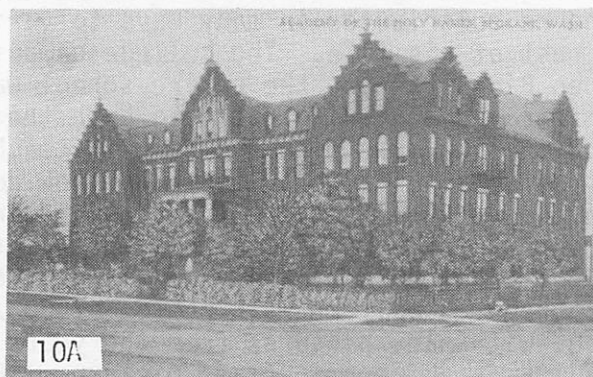
9. NORTH CENTRAL HIGH SCHOOL North Central was the northside public high school, and Bing was on friendly terms with many neighborhood teenagers who attended. I believe all of the Musicaladers, with the exception of Bing, of course, went there. Gonzaga did not have an auditorium large enough for any full-scale presentations, so they used the one at North Central for their performances. One of Bing's first dramatic efforts was as a member of Gonzaga's Shakespearian company when they performed *Julius Caesar* on February 24, 1919. The original school is no longer standing, having been replaced by a new building across the street. Picture 9A shows the old building, and 9B is a picture of the cast which appeared in the newspaper. Bing is third from the right in the back.

(Pictures are at top of the next page)



The cast of that memorable performance of *Julius Caesar* poses for the Spokane newspaper. The glowering high school Thespian third from the right, in the rear row, is Harry Crosby.

10. HOLY NAME ACADEMY Gonzaga was an all-boy school when Bing attended and the female counterpart was the nearby Holy Names Academy (Academy of the Holy Names). Both of Bing's sisters attended, as did many local girls, and non-resident boarding students. On warm nights Bing and his cronies used to get great kicks out of wandering down to the Academy and serenading a captive audience of young girls from the yard below. These late night rendezvous almost always ended with a mad dash from the grounds necessitated by the appearance of the nuns who ran the school. The building is still standing today. Picture 10A is a postcard view from Bing's day.



11. DOWNRIVER GOLF COURSE If serenading was one of his favorite pastimes nights, his daytime passion was playing golf at the Downriver Golf Course, the public links. Bing caddied there as one of his early jobs but did not take up the sport seriously until after he dropped out of college in 1923, and was entertaining around Spokane at night with his pal, Al Rinker. With their days all free Bing and Al had lots of time to master the game. Bing's love affair with golf began here and lasted a lifetime. Picture 11A shows some of the locals and their caddies on the course in the early 1920s. Maybe Bing has just played through!

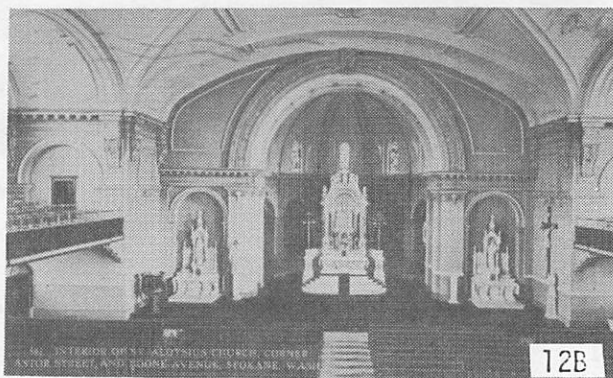


Downriver Golf Course in the 1920's. Dog Leg at right is now the No. 11 hole.

12. ST ALOYSIUS CHURCH One block behind the SHarp Avenue house sits St. Aloysius Church. This was the Crosby Family's parish church, and Bing attended almost every morning. At one time Bing was also an altar boy but was dismissed from this position when he was caught putting a Gonzaga baseball uniform on the statue of St. Joseph, supposedly to bring his team good luck. The church was built between 1909 and 1911 so young Bing was probably among the many sidewalk superintendents. Picture 12A shows the church with Gonzaga University directly to the east. 12B is an old postcard of the interior as Bing must have known it. The entire church has changed little in seventy-five years.

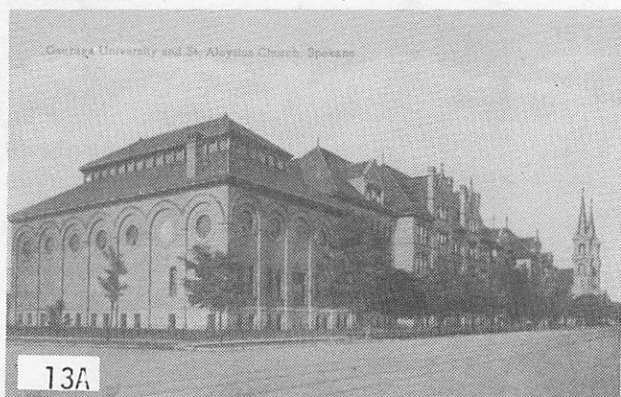


12A



12B

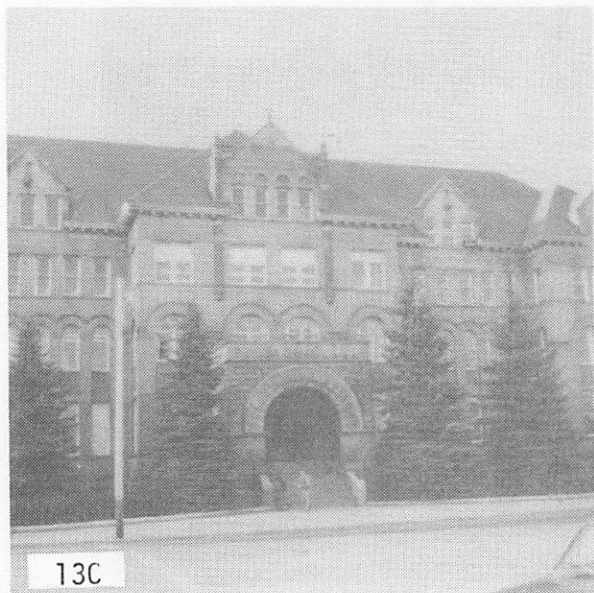
13. GONZAGA HIGH SCHOOL AND COLLEGE The legend of Bing Crosby is replete with stories of the years he spent at Gonzaga. He entered its halls as a thirteen year old high school freshman, keen on sports and elocution contests. His interest began to focus on music as he entered college thanks to membership in two musical aggregations, the Juicy Seven, and The Musicaladers. By the time he left school in his junior year of college, he had decided on a career as an entertainer. He never forgot Gonzaga, and he contributed in many ways to various fund-raising projects throughout the rest of his life. The college campus has grown tremendously over the years, but when Bing attended the entire school was housed in the four-story, brown-brick Administration Building. It held both the high school and college classrooms, the gymnasium, the library, certain teacher and student quarters, and all the school offices. Picture 13A and 13B show postcard views of the college. Picture 13C is a closer view of the entrance arch Bing entered every morning. Most of the group pictures of Bing and his classmates were taken on these steps. 13D is a back view of the Administration Building. The first floor hallway of this building houses a rogue's gallery with photos of Gonzaga's past. There is a special section on Bing, with many pictures from the years he attended, not unlike the following ones: 13E is a freshman class picture. 13F and 13G are high-school graduation pictures. 13H and 13I show Bing as a member of the college varsity baseball team. 13J seems to be from his sophomore year in high school and 13K is the college debating team.



13A



13B



13C

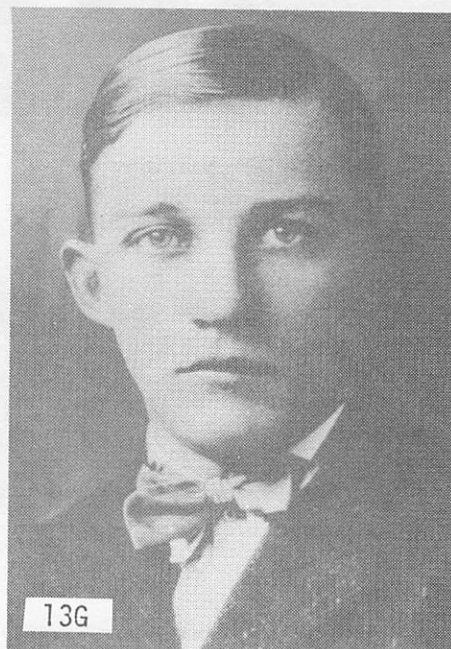


13D



13E

2



13G



13F



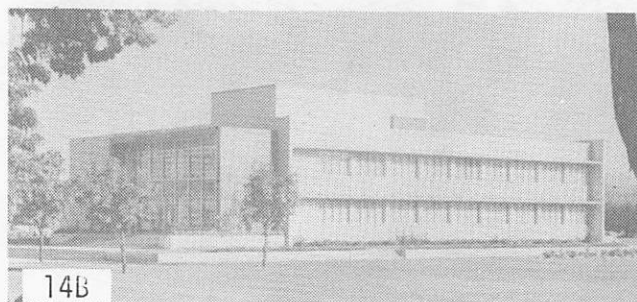
13H

More Gonzaga pictures on the next page



3. Debating team
Lynch, Schott,
Corkery, Bing

14. CROSBY LIBRARY After World War II the need for a library building on the Gonzaga campus began to be felt by the college administration. The idea of a library bearing the Crosby name was first mentioned to Bing in 1947. Tax considerations, however, made fund raising difficult for him personally, and the money necessary for building the \$700,000 library was not raised until August, 1956. Bing broke ground on September 12, 1956, and just over a year later in October 1957 the library was completed. Dedication ceremonies were held on November 3, 1957, with Bing as the guest of honor along with his new bride, and his twin sons, Dennis and Phillip. Besides being a great facility for the students and the faculty, it also became a tourist attraction because it houses many mementos of Bing's career in the second-floor Crosby Room. These include his Oscar, his gold and platinum records, his honorary degrees, and many other awards plus collections of his commercial recordings, and many of his radio transcriptions. Picture 14A shows Bing at the ground breaking, and 14B shows the completed library. 14C shows part of the Crosby Room, and Bing's twenty golden records.

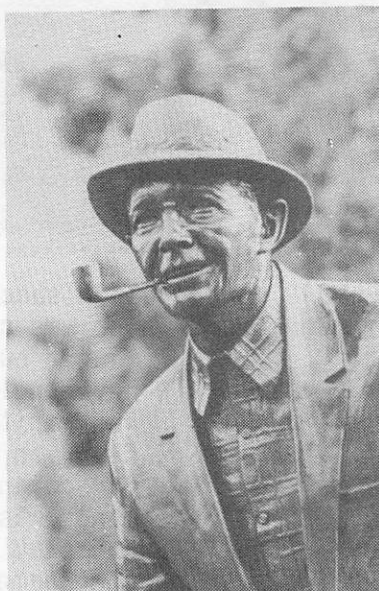


14A and 14C appear on the next page

14. THE CROSBY LIBRARY: (continued)



15. BING CROSBY STATUE After Bing's death on October 14, 1977, his alma mater felt that a more fitting memorial should be made for its most famous alumnus. A larger-than-life statue was commissioned to be placed in front of the Crosby library. It was dedicated with great ceremony and news coverage on May 3, 1981, on what would have been Bing's seventy-eighth birthday (according to some). Statues depicting entertainers are actually quite rare, with there being only a handful of others in the entire world. Just a note: Bing's boyhood idol, Al Jolson, is among the few so enshrined. Picture 15A is a close-up of the statue, showing some of the detail.



16. GONZAGA FOOTBALL STADIUM Besides playing baseball, Bing also tried out for various high school and college level football teams. He made the Junior Yard Association squad (for boys 16 and under) as a center, but was deemed too small and too slow for the high school and college varsity. They played their scrimmages and games in the Gonzaga Stadium. Soon after Bing's playing days ended, the stadium underwent a major renovation, and Gonzaga football teams of the early 1920s, made up of Bing's collegiate classmates, provided the university with its "glory era" of intercollegiate athletics. Bing still attended all the games, however, after winning the position of assistant cheer-leading captain. Picture 16A shows Bing with the JYA team, and 16B shows the stadium, with the college in the background, after the remodeling. The Crosby Library now sits about where the west stands are in this picture.



16A



16B

17. SKID ROW (EVERYMAN'S CLUB) Bing held a succession of jobs while growing up to supplement the family income. One which was not too popular with his mother but was income-producing, nevertheless, was his early morning janitor job at the Everyman's Club, on Trent Avenue in the heart of Spokane's skid row section. Everyman's was a crude social and drinking club for loggers and miners when they came to town. Bing had to rise early every morning and walk the mile or so downtown in order to save the streetcar fare. He had to take the car back, however, in order to be in time for school. Picture 17A shows part of the Skid Row district during the time Bing worked there. Needless to say, the Everyman's Club was not one of the city's landmarks, so no pictures exist of it.

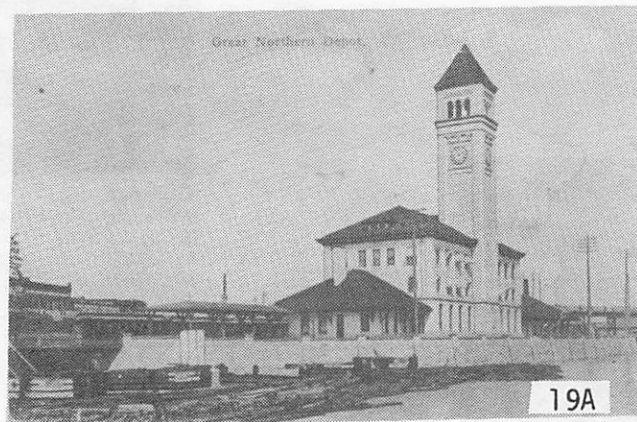


17A

18. POST OFFICE In contrast, Spokane was very proud of its Post Office in the heart of the business district. Bing mentioned that he once held a job there (probably during the Christmas holidays). The post office is still in use, with an addition that was added some time after Bing worked there. Russ Bailey's House of Music happened to be right across the street. Picture 18A is a postcard of the building on Riverside Avenue.



19. GREAT NORTHERN DEPOT While Bing was pursuing his law degree in the morning at Gonzaga he worked part-time in the afternoon for Colonel Charles S. Albert, legal counsel for the railway, and he assigned Bing the job of handling garnishments on the wages of railway employees. It was rather distasteful because many of Bing's friends worked for the Great Northern, so he always tried to warn them ahead of time so they wouldn't be caught short. While working there, Bing realized that he was making more money entertaining in the evening with Al Rinker than he was making as a legal secretary, so he decided to give up his law studies and enter show business. Picture 19A shows the Great Northern Depot on the south bank of Havermale Island.



20. AUDITORIUM THEATER The Auditorium Theater, although torn down long ago, was once able to boast that it had the largest theatrical stage in the United States. Working there is on Bing's roster of early jobs. There's no improving on his own account of his working there, as told in *CALL ME LUCKY*:

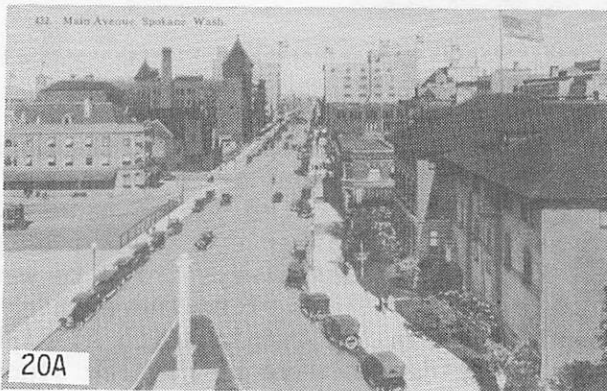
"The part-time job I liked the best was assistant, or flunky, in the prop department of the Auditorium Theater. Spokane's big opera house, the Auditorium, was the place where most of the touring theatricals played.

They'd stay for maybe a matinee and a night, then go on to Seattle and Portland. It was there, I guess, that the first priming coat of show business rubbed off on me.

I remember Savoy and Brennan playing there. I saw George White's Scandals, and Willie and Eugene Howard's shows, and Al Jolson in Sinbad and Bombo. Although Jolson was the star of the show, he spent most of the time when he wasn't on stage rushing out to the box office and counting the take. The star of a show that penetrated that far into the hinterland had to be a business man as well as a performer.

Later, when I got to know and work with Al, he remembered how industrious he'd been on those hegiras so far from Broadway, and we laughed at it. He didn't remember the lop-eared lad named Crosby who watched his every move, but I remembered him vividly".

Picture 20A shows the Auditorium Building on the left behind the streetcar terminal, and the church, as you look east on Main Avenue. The theater took up the entire windowless, rear half of the building, while the front housed office space. 20B shows the south side, and 20C is the north side. 20D shows part of the huge stage and theater boxes.

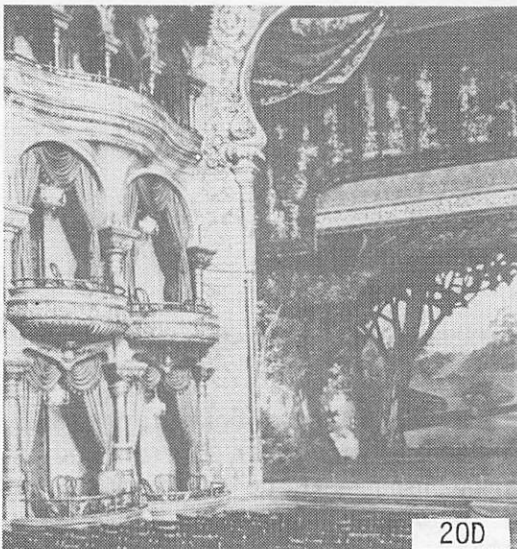


20A



20B

Auditorium Building as it appeared at about the turn of the century. For a time the front of the building housed the Spokane Post Office with apartments on the upper floor. The theatre was in the rear of the building which was the length of the block.



20D



20C

21. NEWMAN LAKE Newman Lake is roughly 21 miles northeast of Spokane and was a favorite weekend retreat for parties of young people. Cabins and canoes could be rented out, and there was also a dance pavilion on the lake which featured the music of live bands (a great attraction for Bing). Brother Ted wrote an interesting account of one of Bing's weekends there with his friends. Picture 21A is an unspoiled view of the lake, and 21B and 21C show Bing and his friends enjoying an outing.



21A

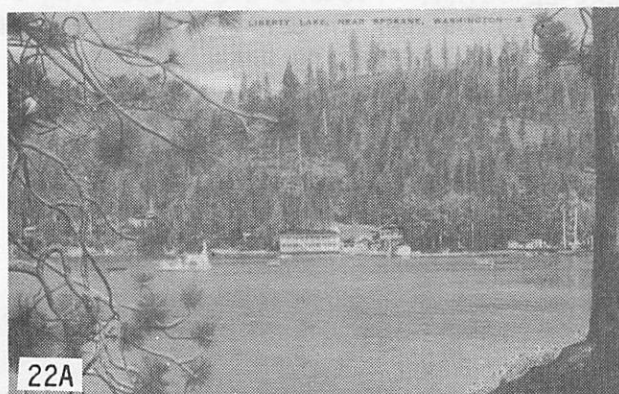


21B



21C

22. LIBERTY LAKE While Newman Lake was slightly rustic in nature, Liberty Lake was more like an amusement park. The lake front was developed by the street-car companies for use by the townfolk, and it was a very good source of revenue, especially on hot summer weekends when there was a mass exodus from the city to the Lake's cooling waters. It also had a hotel, cabins, rental boats, a water slide built out over the water, and a dance pavilion. Bing also journeyed there many times but seems to have preferred the less-crowded Newman Lake to the north. 22A is a postcard showing the pavilion and water slide on the lakefront, and 22B shows Bing and friends on a winter excursion to the lake to enjoy some ice skating.



22A



22B

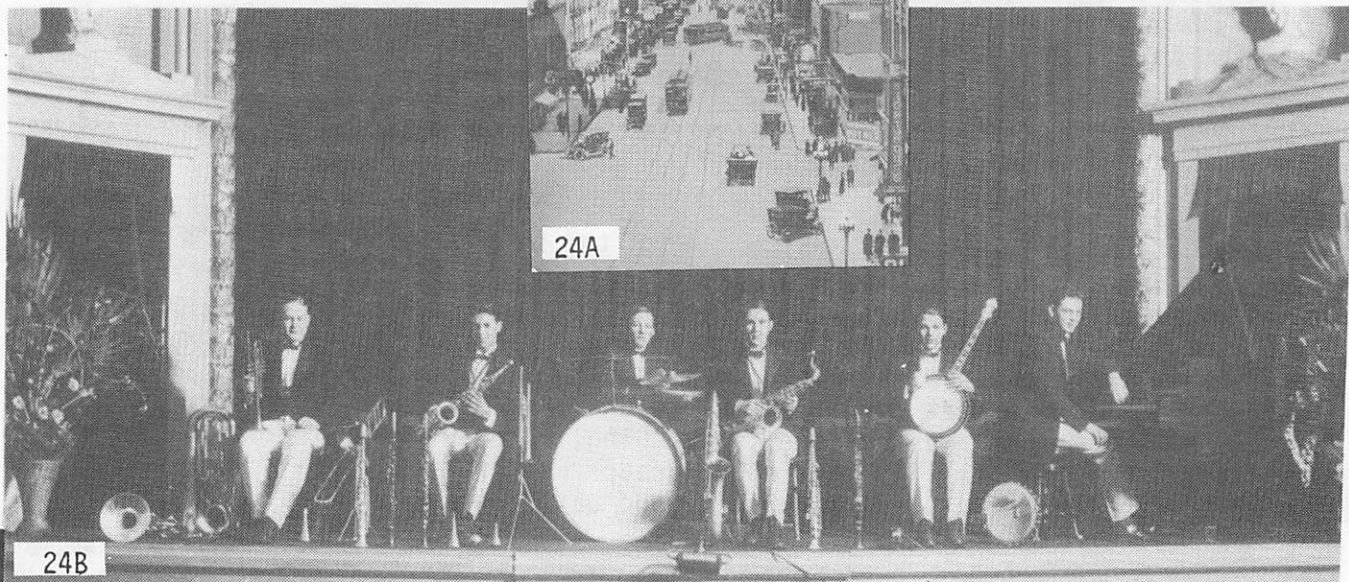
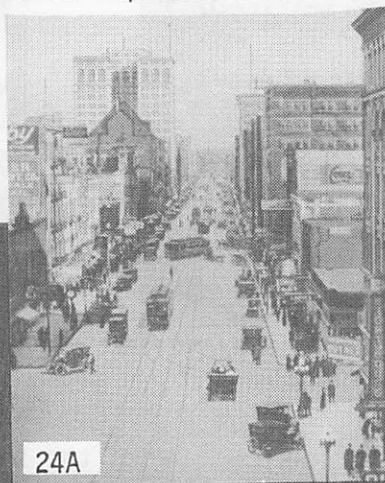
Ice skating, Liberty Lake, Bing, Lynch, Downs, Hutchinson

23. RUSS BAILEY'S HOUSE OF MUSIC When the band composed of Bing's high-school friends, the Juicy Seven, broke up, Bing found himself temporarily out of the entertainment business. This didn't last long, for an aggregation of local boys calling themselves The Musicaladers, was in search of a drummer, and Al Rinker, the group's piano player, remembered one of his neighbors had shown some inclination in that direction. Al sought Bing out, and he very willingly became a band member. Most of them, like Bing, were self-taught musicians, so published arrangements like most other groups used were no good to them. Fortunately, Al Rinker had a good ear, and was able to memorize

arrangements he heard played on phonograph records. The cost of buying the records would have been prohibitive to the young men, so they found a way around this by using the listening rooms at Russ Bailey's House of Music downtown, and then rushing back to Al's home to work them out on the piano. The store seemingly appeared to be quite tolerant, thus enabling the loitering Musicaladers to build up a unique repertoire unlike any other band in the area. The records Bing liked to hear at Bailey's Music, especially those by early jazz bands, were a great musical influence. Incidentally, Mildred Bailey, Al's sister, took her famous stage name from this store. Picture 23A shows the 900 block on Riverside Avenue, which is anchored by the Review Building on the corner. Bailey's Music is the small building second from the left in the same block.



24. CASINO THEATER The Musicaladers became quite well known around the Spokane area, and were in demand for school dances and private parties. They also managed to land a short theatrical engagement playing on stage between pictures at the Casino Theater. Picture 24A is a view from the Review Building looking east down Riverside Avenue. The Casino sign can be seen jutting out on the right in the next block, and the theater itself is the light colored building right below the Cola sign painted on the side of the next building. Picture 24B shows Bing and his fellow Musicaladers on stage at the Casino Theater in early 1921. The theater is no longer standing, having been replaced with a towering bank building.



25. LAREDIA'S DANCE HALL During the summer of 1921, shortly after their Casino engagement, the Musicaladers were offered a job playing three nights a week at Laredia's Dance Hall in nearby Dishman. They each received three dollars a night for their efforts. It was here that Bing supposedly decked a heckler for calling him a pansy as he sang with the band. Picture 25A is a picture of Laredia's from Bing's time. Unfortunately it no longer exists. 25B is an early picture of Bing in one of his band outfits and 25C is a formal portrait of the Musicaladers minus one.



25A



25B



25C

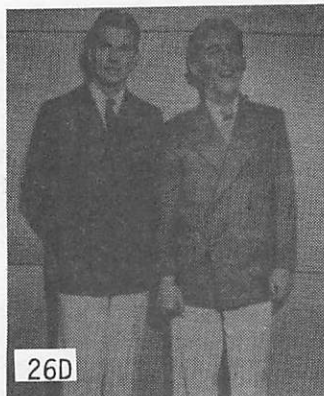
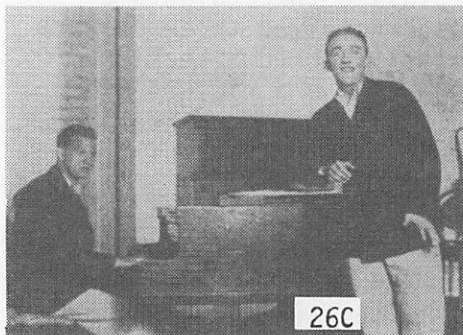
26. CLEMMER THEATER After a year or two of performing, the Musicaladers began to break up as the various members struck out to pursue more conventional careers. Bing and Al were all that was left but they were able to land steady employment at the Clemmer Theater. They sang and played in the orchestra pit to entertain the patrons before the start of every film. The experience they gained working there made them decide to pursue show business careers. The theater is still standing and still in use (though now renamed the State) and hasn't changed much in appearance either inside or outside since Bing worked there. Picture 26A shows Sprague Avenue looking west. The famous Davenport Hotel is the big building on the left and the Clemmer Theater is the small building just beyond it on the next corner. 26B is a contemporary picture of the theater. 26C and 26D show the singing duo of Crosby and Rinker.



26A



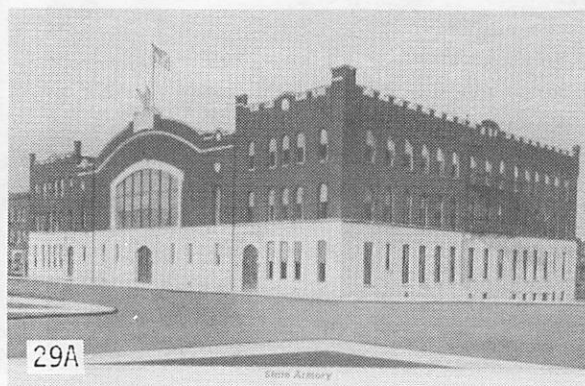
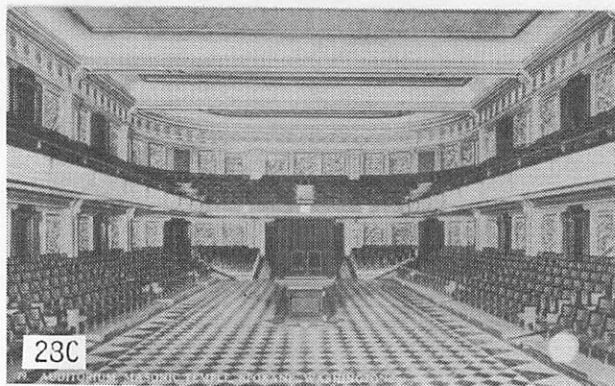
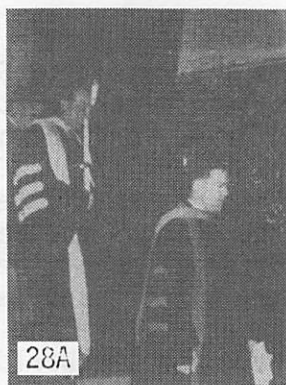
26B



27. LIBERTY THEATER In October 1925, Bing and Al, having decided that they had accomplished all they could around Spokane, headed for California to seek their fame and fortune. Just a year later, in November 1926, they were able to return home in triumph. After starring in a couple of vaudeville reviews on the west coast, they were signed on as members of the Paul Whiteman Orchestra, the most famous band in the land. They had just recorded their first phonograph record a month before, and were on their way to joining Whiteman in Chicago. As a part of their brief homecoming, they agreed to appear for five days (Nov. 23-27, 1926) at the Liberty Theater which was on Riverside Avenue, just a block east of the Casino on the other side of the street. Needless to say, they were a great hit, with the hometown folks, and in a few short years, Bing himself went on to become one of the nation's top singing stars, appearing on records, on the radio, and in motion pictures. Picture 27A shows the Liberty Theater on the extreme left, next door to the four-story Crescent Department Store. Picture 27B shows the soon-to-be Rhythm Boys.



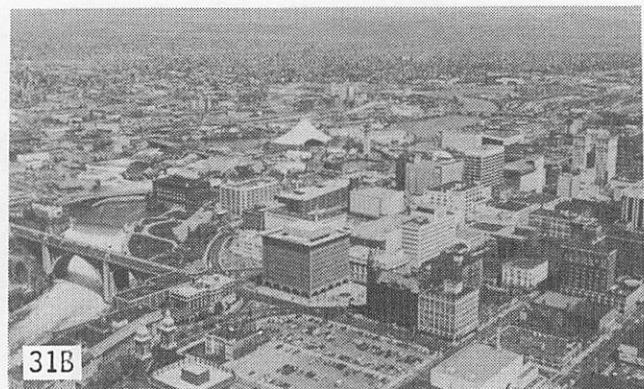
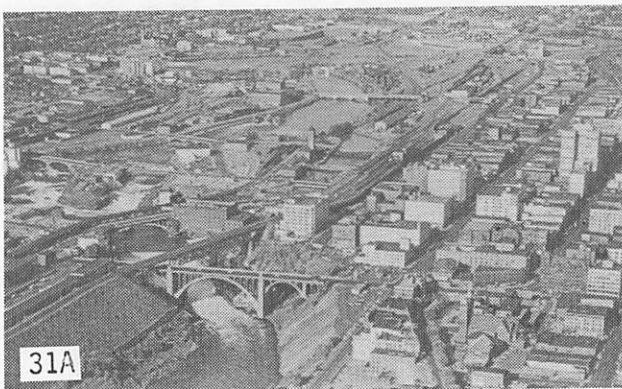
28. MASONIC TEMPLE By 1937, Bing was already becoming a show business legend. Gonzaga University recognized his accomplishments and persuaded him to return to Spokane after an absence of eleven years to receive an honorary Doctor of Philosophy degree from the college. This homecoming lasted four days, and many events were planned. Bing arrived on Thursday, October 21, 1937, and received his honorary degree - see Picture 28A - in the Gonzaga Gymnasium (which is the large, round-windowed section of the Administration Building which can be seen in picture 13A) at 9:00 in the morning, in front of the assembled student body and the faculty. That same evening Bing, along with Bob Burns and John Scott Trotter, broadcast his regularly scheduled Kraft Music Hall program from the Masonic Auditorium (NOTE: Four selections from this show, *HAVE YOU GOT ANY CASTLES*, *THAT OLD FEELING*, *SWEET LITTLE YOU*, and *THE MOON GOT IN MY EYES* are on the Crosbyana II LP, Broadway 116). The next night, Friday October 22, Bing presided over an amateur show scheduled at 8:00 at the Armory, which was attended by a large part of the population. On Sunday, October 24th, Bing went to a football game at Gonzaga Stadium (shown in picture 16B) between Gonzaga and the University of San Francisco (who won, 7-0). He was asked to say a few words at midfield before the kick-off, and shortly after the game ended, he boarded a train for the return to Hollywood. Picture 28B shows Spokane's Civic Center on Riverside Avenue. The Masonic Temple is the multi-columned building in the center of the picture. 26C is a postcard of the auditorium inside. 29A is a postcard of the State Armory (which is still standing) on 2nd Avenue.



30. POST THEATER Bing's next official homecoming was a short visit in October, 1948. On this occasion, he broadcast his Wednesday night Philco Radio Time show from the Post Theater. The date was October 20, 1948, and the show also featured Marilyn Maxwell, William Gargan, and Dan Dailey. (NOTE: Two selections from this show, *RAMBLING ROSE* and *MY HAPPINESS* can be heard on the English "Bing's Magic" LP, Magic AWE-1). The Theater has since been torn down, and I have no picture of it, but 30A shows Bing and his entourage along with Marilyn Maxwell arriving at Spokane's Union Pacific Depot, which was on Trent Avenue, due south of the Great Northern Depot.



31. EXPO '74 WORLD'S FAIR As far as I can tell, Bing's last visit to Spokane was on September 12, 1974. Bing flew in that morning at 11 o'clock to attend a luncheon to launch a six million dollar endowment fund drive for Gonzaga University. He then journeyed downtown to be taken on a brief tour of the Expo '74 World's Fair which was then in progress on Havermale Island in the middle of the Spokane River. Bing was reportedly impressed with all the changes the Fair had brought to the riverfront, but at the same time waxed nostalgic about the way he remembered it from so long ago. He then departed from the airport and was back in Hillsborough in time for dinner. Pictures 31A and 31B are before and after photos of downtown Spokane and show how it was transformed for the World's Fair. 31C shows Bing on the Gonzaga campus the day of his last visit, and 31D is a unique souvenir of the Fair from my personal collection.



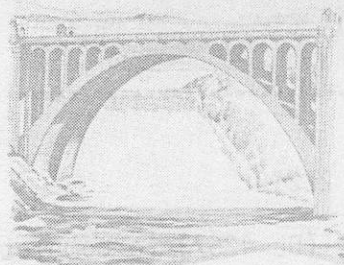


31C

Bing and Friends

The Very Rev. Bernard Coughlin (left), St. Louis, Mo., who will take over Oct. 29 as president of Gonzaga University, and the Very Rev. Richard E.

Twohy, Gonzaga president, met today on the campus with Gonzaga's most famous alumnus, Bing Crosby, to kick off \$4 million endowment drive.



FIRST DAY OF ISSUE

THE GATEWAY TO
SPOKANE
1974 WORLD'S FAIR
"Preserve the Environment"

Illustration

First Day of Issue

31D

Bing Crosby

MRS C P HIGGINS
508 E SHARP AV
SPOKANE WA
99202

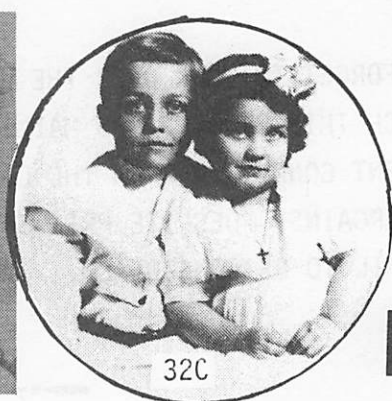
32. POSTSCRIPT In this article I've tried to include every known picture taken of Bing during his formative years. I wound up with six that didn't quite fit into the context of the article, but I thought ought to be included for completeness' sake. The first three were taken in Bing's birthplace, Tacoma, Washington. 32A shows infant Bing with his mother's sister, Aunt Annie Walsh, and 32B and 32C are formal portraits of Bing and his younger sister, Mary Rose. The last three show Bing on a Spokane-area farm either visiting, or working during a summer vacation from school. In 32D and 32E Bing appears to be a couple of years younger than he looks in 32F, so they are probably from two different occasions..



32A

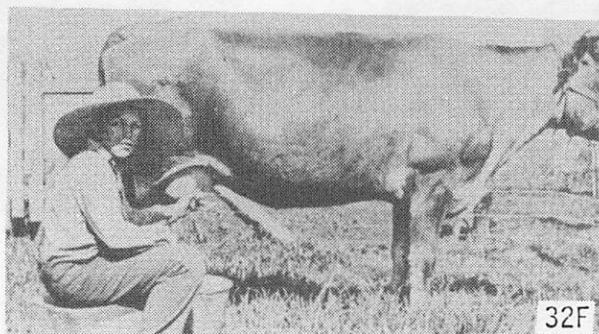


32B



32C

29



RICHARD PEARSON, Post Office Box 1481, Arlington, VA 22210:

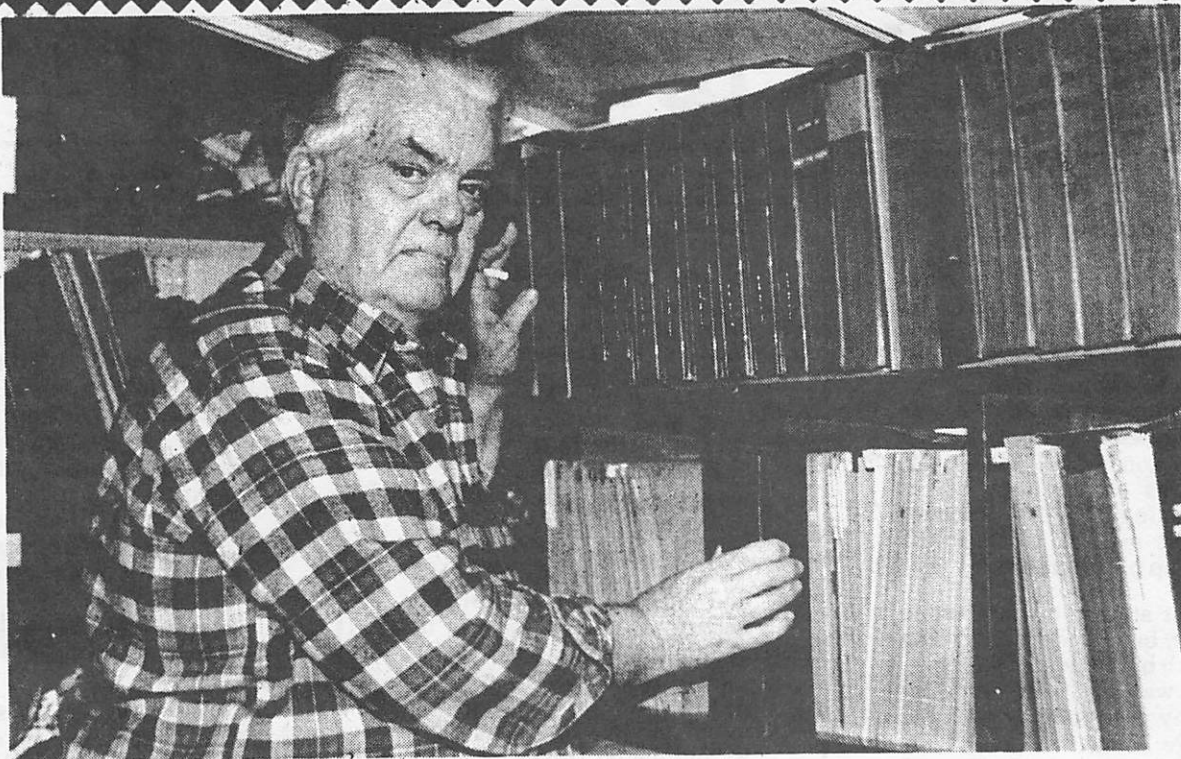
I need Holiday Inn (DL 4256) and Swinging on a Star (DL 4257) to complete my "Bing's Hollywood" set. I have the following duplicates of "Bing's Hollywood" set, which I will trade, one for one, for the two LPs I need:

East Side of Heaven (DL 4253)	But Beautiful (DL 4260)
The Road Begins (DL 4254)	Sunshine Cake (DL 4261)
Only Forever (DL 4255)	Zing a Little Zong (DL 4263)
Blue Skies (DL 4259)	Anything Goes (DL 4264)

All records are in very good condition. After I get the two LPs I need, I will still have 6 LPs left over. I will consider bids of at least \$10 (US or Australian) or £6-50 (English). I want everyone to have a chance to bid on these hard-to-get records, so the auction will be open until December 31, 1984. Please make bids for individual records, since I do not know at this time which 6 I will still have! Postage will be extra.

DON'T FORGET TO LOOK OVER THE RECORDS OFFERED ON THE INSIDE PAGES OF THE WRAPPER IN WHICH THIS BINGANG WAS MAILED. THERE ARE A COUPLE HUNDRED RECORDS IN EXCELLENT CONDITION FROM THE LANCE GRINOLS ESTATE. DO YOURSELF A FAVOR AND GET SOME BARGAINS! DESPITE PRICES LISTED, NO REASONABLE OFFER, HIGHER OR LOWER, WILL FAIL TO BE CONSIDERED.

Nice



Carl Fields trades records with people around the world. The Nice man has thousands of the "golden oldie" platters.

—R-B Photo by Jeff Segol

"Nice" - and that's a nice way of describing Carl Fields, although the "NICE" in the heading refers to Nice, California (Neese, like in France!) It is always good to see an article boosting Bing's stock, and it is doubly good when it also features a good friend like Carl.

Nestled in the trees, just across the road from beautiful Clear Lake, Carl & his good wife Lila have the best of two worlds - California's beautiful surroundings, where there's no tomorrow, and Carl's collection, where there's plenty of yesterdays! Over the years I have had only to mention a song, or a specific singer, and Carl would go to the shelves, and more times than not, come back with the very song, or artist, on record. I know that the number of records that can be kept in a specified area isn't infinite, but Carl's resources are!

Wonder who the collector was that shelled out 30 Ten Dollar LPs for a 78? And it would be interesting to know the record that merited such a price. Maybe we can prevail on Carl to tell us some time!

It is encouraging to learn of a collector who is taking some thought of the ultimate disposition of his treasures; Carl's idea will go far toward preserving the music of the past for the enjoyment of future listeners. Only recently we have seen several collections go world-wide, to other collectors, and so long as true appreciators of the records get them, there is hope that music will survive after all. Sooner or later, "thump, thump" won't suffice as music, and there should be some surviving examples of what music can really be.

Thanks, Carl, for giving an interview that didn't eviscerate Bing!

Golden oldies melodic hobby for Nice man

By Jeff Segol
R-B staff writer

NICE — Carl Fields has a record collection that would make any radio station proud, 5,000-6,000 78 rpm discs, stored in a shed just outside his mobile home.

"I was 10 years old, it was 40 degrees below outside and I had tonsillitis," Fields, 72, explains of the birth of his obsession. "My mother bought me one of those old wind up phonographs."

That started his interest in music, but Fields didn't jump in with both feet until later.

"It was the 1930s, and Bing Crosby was the king with the college kids," Fields explained. "I decided to try and collect every song he made. I didn't realize that would end up being over 4,000 in the last 50 years."

Fields now has virtually the complete collection, and is a member of the Bingang, a Sacramento fan club that reissues Der Bingle's tunes and provides news of Crosby memorabilia.

"All my members of my family are Crosby fans," he said. "Six generations have listened to Bing all over the world."

"Crosby has the biggest following as far as collectors go," Fields added, "followed by Louie Armstrong and Duke Ellington."

Fields has made many friends through his collection. He estimates he exchanges music tapes and letters with about 30 collectors around the country and as far away as England, Sweden and Poland.

One collector in Alaska, "lives on an island where there's no TV or radio," Fields said. "They're just thrilled to death to get the tapes."

Probably his most famous friend in the collector's world is Brian Rust. Rust is a discographer, someone who catalogues records that have been produced. Rust has written half a dozen books listing millions of recordings.

"I made friends with Rust just after World War II," Fields said. "He said he wished he could find someone in the states to trade records with."

Fields traded with him then and since, in the process getting access to records he couldn't normally get.

One source is special re-releases of rare recordings. To avoid paying royalties, only 99 numbered copies of these releases are printed worldwide, and Fields is one of perhaps a dozen collectors in the United States who get the chance to buy them.

Fields interest in pop music also gave him access to many of the Swing Era artists, particularly after the war when they came to play for the Lake County tourist trade. Fields worked as a bartender in those years, first at the Smokeshop in Lakeport, later at the Buckhorn Club.

"I never missed a show," he says. "That was my favorite thing in life."

He heard Duke Ellington, Tommy Dorsey, and Bob Crosby here, and band leader Russ Morgan used to own the Shamrock.

"Someone once asked me why I wasn't a musician," Fields recalls. "Russ told him 'Carl is a musician, he's a listener, listeners are just as

important as players.' That made me feel good."

Fields doesn't think much of today's rock n' roll ("One line sung over and over again 25 times is not a song to me, it's got to have a lyric to it.") although he is a fan of Linda Ronstadt, now that she's crooned a Nelson Riddle arranged album of old standards.

"I think she's done more for us old record collectors than anyone for a long time," he said.

He recalled going into a record shop recently to buy the album.

"I said 'this album's selling pretty well,' and one of the kids said he thought Ghost of A Chance (one of the Ronstadt tunes) was a pretty good new song. I told her Bing Crosby wrote that song 40 years ago and she couldn't believe it."

Though Fields' records are probably worth a fortune (he said offers for a complete collection of Crosby records range up to \$100,000, and he said he once traded one of his old records for 30 new \$10 LPs), he's not interested in money and has no intention of selling.

He's already given some records and tapes to college radio stations and others small stations which feature the old standards, including KXPR in Sacramento, KUSF at the University of San Francisco, and WQLM in Erie, Pa.

"I figure people get a better chance to listen to them there than they would if the records stayed in my shed," Fields said. "I want to give the music to young guys at radio stations where they'll play the hell out of it, so people can listen to it after I'm gone."

... and return to the long ago

Just when we think everything has gone to pot, and that the "good old days" are being forgotten, there comes a rash of activity that proves us wrong; there is so much "gold" in them thar hills, that each generation brings forth a fresh crew of miners who urge a new generation to share in their discovery.

There may be those who haven't heard one of their local radio stations playing "Songs of a Lifetime", or "The Music Of Your Life". Many have taken up as a local production task the programming of that music, still within recall, which seemed to make the day a little brighter, and the tasks a little lighter. And, while the story reproduced here from NEWSWEEK doesn't specifically mention Bing (Shame, Newsweek!) the programs referred to are heavily salted with the songs that Bing, and only Bing, made a part of our life.

And it isn't only on the airwaves that this return to just yesterday is found - oh no! - for the record producers are constantly offering their selections from the past. In a recent release from England, on a record titled "They Called It Crooning", our... musical benefactor, Brian Rust, has given us a cross-section of the late twenties and the early thirties that can conjure up all sorts of memories for those of us who lived those years, and will create a better understanding of the past for those newly arrived on the scene.

Memories Are Made of This

You only have to hear the first few bars of "Moonlight Serenade" to picture a bandstand on a summer night, slow dancing and sloe-gin fizzes. Listen to young Frank Sinatra gently crooning "I've got a crush on you, sweetie pie..." and suddenly there are bobby sox, saddle shoes and other artifacts of bygone days. Well, not entirely bygone. Those songs are creeping back into the national consciousness and sticking like any tune you can't shake out of your head. Record stores are reporting increased sales of discs by Glenn Miller and Tommy Dorsey. Rock singer Linda Ronstadt recorded an album of old torch songs that has become a sleeper hit, selling more than 2 million copies. And, on radio, though rock and roll still dominates the airwaves, one of the fastest growing formats is nostalgia—popular music of the '30s and '40s.

The big-band-and-ballad sound that was the musical essence of radio in its heyday was almost entirely silenced after Bill Haley, Chuck Berry and Elvis Presley stood the music world on its ear in the '50s. In 1977, according to analyst James Duncan Jr., there were only nine radio stations in the top 180 markets playing nothing but old standards. Today, there are 173, and from Boston to Honolulu listeners are taking a sentimental journey with Paul Whiteman, Artie Shaw, Mel Tormé and Perry Como. In Los Angeles, the leading AM music station is KPRZ—with a nostalgia format. In Cleveland, WBBG-AM saw its rating leap from a pathetic .4 share to a 7 when it switched from soft rock to nostalgia. When Atlanta station WJYF-FM stopped playing Loretta Lynn and started playing Rose-

mary Clooney, advertising revenues rose 1,000 percent.

The revival began in the late '70s. In New York even WNEW-AM, the station that gave Frank Sinatra his first singing job in radio, had succumbed to a format of "chicken" rock—rock so soft it pleased the ears of neither teens nor grown-ups. Disc jockey William B. Williams was reduced to cuing up Meat Loaf, and the ratings were withering. One day in late 1979 Williams revived the "Make Believe Ballroom" show, begun in the '30s, and for four hours spun Sinatra, Tony Bennett and Ella Fitzgerald. The telephone began to ring off the hook. "We knew there was an audience out there," says general manager Jack Thayer, and Williams stuck to his new old format. The first year the Arbitron ratings rose from 2 to 3.

Research: The biggest boon to the nostalgia biz may be "Music of Your Life." A kind of fast-food franchise in syndicated music programming, it is the brainchild of Al Ham, a composer and former record producer. Ham first put together a "Music of Your Life" format—it extended the nostalgia definition to include everything from the Ink Spots and Nat King Cole to the Ray Conniff singers and Tom Jones—for WMAS-AM in Springfield, Mass., in 1978. "At first my friends laughed at me and said I was a ding-a-ling," says Ham, but nobody was laughing when WMAS rose from a 1 share to an 8.7. Today, Ham has 162 AM stations subscribing to his round-the-clock taped programs, made up partly of cleaned-up versions of old recordings. Ham relies heavily on market research, solicits song requests by mail and encourages listener

loyalty with promotional gimmicks—"Music of Your Life" club memberships, exclusive record offerings and special events.

The audience for nostalgia radio has not been lured from another music format; it was simply ignored by radio for two decades. "It brought a whole group of people back to radio who had stopped listening," says Arnie Ginsberg, program director for Boston's WXKS, the first station in a top-10 market to adopt "Music of Your Life." Once neglected by radio advertisers, the 35-and-older nostalgia listener tends to be "conservative and upper-income," says Rick Ellis, general manager of Atlanta stations WJYA-AM and WJYF-FM, and nostalgia stations have been able to attract advertising accounts in finance, insurance travel and luxury items. Though a phenomenon such as the Ronstadt album arouses kids' interest in this kind of music, the young audience is still small. Nevertheless, "there's a sect of college students who listen to this stuff like it's brand new," says Steve Sands, program director of WJJD in Chicago. "They go crazy over it."

What makes torch songs and the big-band sound so appealing these days? "It's just awfully good music," says Bill Watson of KMPC in Los Angeles. "This is the classical music of the 20th century," claims Jonathan Schwartz of WNEW, who used to slip Sinatra into a progressive rock show he hosted in the '60s. Whether or not it is the music of everyone's life, it certainly is the music of our time—Reagan's '80s in America. "It's more than just the music," says Ellis of Atlanta. "It's something that goes back to a time when America had heroes, when we won our wars, drove American cars and all was well in the world."

CATHLEEN McGUIGAN with bureau reports

First, this record should do much to dispel the illusion that there weren't many top vocalists around when Bing got his start! Gene Austin, Smith Ballew, Chick Bullock, Al Bowlly, Sam Browne, Russ Columbo, Sam Coslow, Cliff Edwards, Pat O'Malley, Seger Ellis, Johnny Marvin, Harry Richman, Whispering Jack Smith and the ineffable Rudy Vallee. These aren't, by any means, all of the male singers who were around - just the ones Brian Rust chose to represent the crooners! Whilst we may question some of the choices, each did have his following. Listening to the competition will give you a much better appreciation of Bing's own approaches to songs of his times. Many of the singers here were so popular that they had acquired what amounted to ownership of songs they had made popular, even as Bing had patented the singing of "Where the Blue of the Night".

Let's invade the domain of Stringbean, and acquaint you with the album. First, as always, Brian Rust's notes give substance to the selections within the framework of the album's title - and he does give us a sampling of all the varieties of male song that imaginably could be encompassed in the term "Crooning". From the somewhat strident, shrill Gene Austin to the raucous rowdy Harry Richman, each is placed front and center. Rust remembers a song of the period, "Crosby, Columbo, and Vallee". He then demonstrates that the song title wasn't inclusive enough by giving us samples of Pat O'Malley, Cliff Edwards, Smith Ballew, Al Bowlly, Chick Bullock, Sam Coslow, Seger Ellis, Johnny Marvin, Val Rosing (Val Rosing - Hoo He?) Whispering Jack Smith, and there were even more that Rust didn't pick for inclusion on his record. So, the field wasn't deserted - it was just a case of a better man replacing good men.

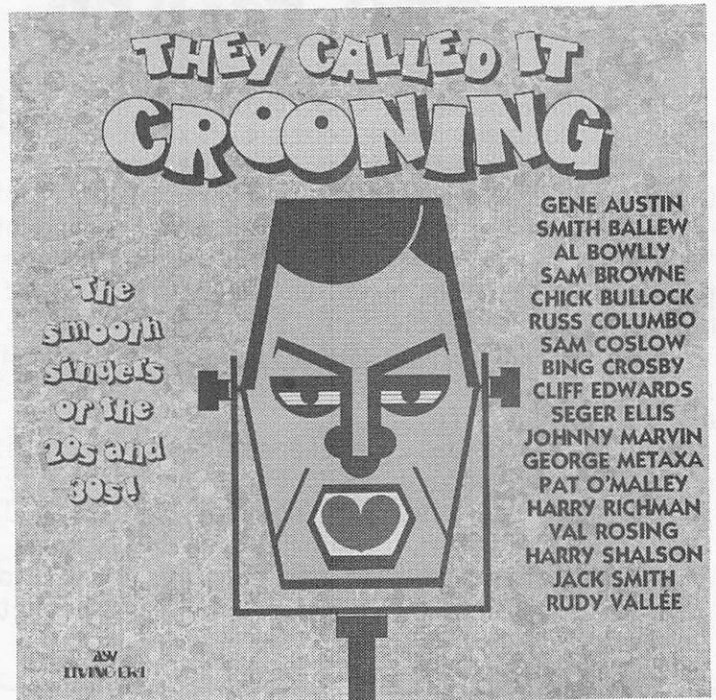
Chick Bullock haunted recording studios - he wasn't proud, he just wanted to record. It was entirely possible for his efforts to be in competition with his own work, for he responded at the crook of a finger, and he used differing names, so that no ugly question of contract could arise! If any orchestra's singer failed to appear, there was Chick, sitting on a bench out in the waiting room.

Johnny Marvin was another prolific singer and musician, although his own credited performances are legion. A pleasing, light voice made him the choice of a variety of differing orchestras, and when the orchestra was weak, he could also back himself on either ukelele or guitar. Tiring of the ragged hours of a performer, he gave up performing, and signed on with Gene Autrey as resident composer and arranger. He finished out his all-too short life helping Gene stay "back in the saddle".

It was inevitable that some singers would venture to record numbers that Bing had already put his brand on. Such efforts are valued mostly because of the opportunity they offer to compare Bing's efforts with theirs on identical songs. On this record Sam Browne sings "Here Lies Love"; Val Rosing sings "Please"; and George Metaxa sings "Sweet Sue".

Just why Bing's version of the latter song was delayed so long in release would make an interesting story. The song was composed by one of Bing's close friends, Victor Young, and was dedicated to Sue Carol, a close friend of Dixie Lee's, and whose apartment Bing and Dixie utilized when first married. George Metaxa does the song no damage, but perhaps you'd prefer Bing's version.

In all events, this is a rewarding trip down memory lane for we oldsters, and a splendid introduction to a new, but bygone world for you youngsters. True, there were giants in those days - and the tallest giant was named BING CROSBY.



Will the real BING CROSBY Please Stand?



We have all suffered in silence the disgrace of living in a world in which a book such as "The Hollow Man" gains acceptance; not one of us but has hoped that the memory of the obscene book would pass. But to do so, it must first be relegated to its proper place as a piece of fiction, with no redeeming bit of credence to worry our memories.

Here is a piece of scholarship that carefully looks at the book's major premises, and exposes them for what they are - the pedestrian efforts of two collaborators who leaned not on fact, but on creative character assassination - with only those facts that fit into preconceived assumptions. The truth is not always easy to find, but without it, authors had better find some other line of endeavor. The truth is here in this article, for you to evaluate.

It has been some time since we have heard from our Canadian friend, Gordon Vogt, and his carefully structured rebuttal of that terrible book follows. Elsewhere in this issue, you will find more about Gordon.

Gordon Vogt

I'm sure that many Club Crosby members will have been saddened, upset, or infuriated by the biography of Bing Crosby put together by the team of Donald Shephard and Robert F. Slatzer (to be referred to henceforward as 'Shlatz!') It is my feeling, however, that it won't do to hurl imprecations down on the heads of the authors. Their various and sometimes imaginative accusations will have to be dealt with and not ignored as if they had never been made.

The book's argument is built upon those attributes of Crosby - an unwillingness to express emotion, an apparent coldness as well as his abundant warmth, an occasional thoughtlessness or glaring failure of empathy - that might have puzzled any fan who was not too busy patching up the plaster on the face of his imagined saint. The book picks up the criticisms of the man that have been part of virtually every article or book written about him in the last 20 years, and then angles them into the worst suspicions ever harbored by the world's least sympathetic observer. So, just by association, it seems to have an authority that is no more profound than that of any malevolent gossip uncovering with earnest, false concern some new piece of "evidence" against a favorite target.

The book is based on a simpleminded innuendo that would fool only the most gullible or the most mean-minded. But there are two major set-pieces in the book that seem to carry the authority of some kind of research: names, dates, quotations. The first of these revolves around the break-up of the Rhythm Boys. Put simply, Shlatz accuses Crosby of doublecrossing his closest associates and friends, and of breaking at least two legitimate contracts in order to further his career.

Before we deal with Shlatz's chronicle of events I must stress that the question is not whether Bing actually carried through a series of morally questionable actions. The question is whether or not Shlatz has accused Bing fairly - applied what "evidence" he has uncovered in an honest manner. If he hasn't, (and after examining the book, I'm convinced his "conclusions" are a batch of hogwash crudely concocted from what may or may not be interesting research by a mind tinged with the passing verities of "pop" psychology and drenched in melodrama) then we have no reason to accuse Crosby of evil-doing at all. (I use the word "evil", as it is consistent with the kind of tone Shlatz likes to use).

Shlatz's version of the events surrounding Bing's emergence as a solo star goes something like this: Sometime in the spring of 1931 Roger Marchetti, a well-known show business lawyer, begins to handle Bing's career as a solo artist. Bing is tied, along with Harry Barris and Al Rinker, to a contract with Abe Frank, the manager of Cocoanut Grove. For unspecified reasons, Bing is afraid to break contract alone, so he wheedles his fellow Rhythm Boys into a walkout on the contract, encouraging them to believe that their partnership will continue after they've successfully fought the union blacklist. After the walkout, Bing, who has never intended to continue with the Rhythm Boys, promptly disappears without a word to his partners. Marchetti breaks the blacklist for Bing, and secures for him his radio, film and recording deals. After Marchetti has done all of this for him, Bing ungratefully turns around and buys his way out of the contract with Marchetti, in order to clear the way for brother Everett to take over his affairs. Having ruthlessly broken all ties with the people who "made" his career, Bing begins his ironic ascent as America's best-loved nice guy.

There really isn't a lot here by way of fact. But, nothing loathe, Shlatz makes great hay of the fact that Bing in "Call Me Lucky" and the various "official" biographies, as he calls them, do not conform to the "real" story that he, Shlatz, claims to have uncovered. His conclusion is that the "official" version is a pack of lies designed to cover up the dirty doin's. Whether or not Bing's version is misleading, the fact is that Shlatz's is more than suspect.

First of all, there is a question of sources. Against the "official" version, he poses exactly three sources. Two of them are personal: Al Rinker, and Harry Barris's widow, Loyce Whiteman Hubbard. As there was a lot of bitterness stirred up by the event surrounding the leaving of Cocoanut Grove, neither of these two are exactly objective reporters. And both of their accounts are given a bit, shall we say, of "creative interpretation" by Shlatz. The third and last source seems to be three contemporary items from the Hollywood Reporter, a trade paper, which made the ambiguous suggestion that Marchetti had everything to do with the crooner's success, and that Bing was ungrateful for having bought out his contract from him.

As is the case with the entire book, no one who might have given motives or actions from Crosby's point of view was interviewed. In the case of the three sources listed above, no one of them tells the story in any way that makes sense of it. Shlatz himself makes no sense of it, but he fudges the narrative by loading it with emotionally overwrought words such as "nefarious", and by applying a grasp of motive akin to melodrama so the gaps in logic aren't as apparent as they should be.

Let's just assume for the moment that Shlatz's research has validity and that the Crosby office did paper over the presence of Roger Marchetti's presence in Bing's career and that it did so deliberately. Shlatz is truly "nefarious" to assign to Crosby the motives he does without clarifying the specific role of Marchetti in Bing's career. What was Marchetti's exact relationship to Crosby? He was his lawyer. What was Everett Crosby's business relationship with Bing? He was his manager. These are two separate functions. Yet, Shlatz manages to imply that Bing dumped Marchetti for Everett. This is strange. After all, Bing didn't dump Everett for lawyer John O'Melveney. They co-existed side by side quite happily for years; and Shlatz knows this as Bing talks at length of O'Melveney in Call Me Lucky, a book that he, Shlatz, quotes when it serves his purpose.

And there are other fuzzy areas and begged questions: 1) Shlatz would have us believe that Crosby was well-known as a drunken, dishonest and irresponsible lout, going nowhere fast, and heading for skid row. Would he interest a lawyer who ran

in the fast lane with clients like Irving Thalberg, one of the most powerful men in Hollywood? If one can't conceive of Marchetti taking on a long term contract with this young ruffian (as Shlatz paints him) one can accept that he might have taken on a short term commitment to Bing with specific goals for which he would be paid handsomely - for instance, the breaking of a union blacklist, or getting a picture deal with Paramount.

2) If, on the other hand, Crosby did have a long term contract with Marchetti and was making good for him by 1932, why did the lawyer let him go for only \$40,000? Shlatz suggests that he had found out at last what a reprehensible character Crosby was. Now, this raises question # 1 again! It's hard to believe that a sharp show-biz lawyer would take so long to get wise, to use the parlance of the period.

3) Why did Crosby want to drop Marchetti if the man had done so well for him? The only motive Shlatz can come up with belongs more properly to the maunderings of a paranoic. Crosby was "clearing the way for himself through brother Everett to build a personal empire....so that the Crosby legend could be fashioned". Good Grief! We are given to understand that the two Crosbys hunkered down secretly in some darkened room to plot the growth of an evil entertainment empire that was to spread its clutching tentacles through every facet of show business - nay, throughout the world! -altering the face of show biz reality, hiding a myriad of lies and dirty work; and all behind the broad friendly smile of a crooner who otherwise (Shlatz is at pains to point out) had proved himself to be a no-good lout. This plan, this scheme, which is central to the book's silly thesis, will henceforth be referred to as the Nefarious Crosby Scheme, or NCS for short.

Is it not more likely (to put it mildly) that Crosby hired Marchetti for the specific purpose of helping him break the union blacklist? (The book suggests that getting Bing signed for radio and film work were both part of that thrust). That function accomplished, Bing simply assumed his association with Marchetti was ended. "Thank you very much, Mr. Marchetti. Goodbye". Try as I might, I can't infer any villainy from that action. Mind you, the Hollywood Reporter seemed to smell ingratitude. So what? Even were its snide remarks based on truth, there surely must be another side to the story. We can assume that Marchetti was angry about being dropped, and the Hollywood Reporter would be more susceptible to a bug put into its ear by the powerful hand of Marchetti, than by that young exponent of crooning. In other words, why does Shlatz assume that the Hollywood Reporter's gossip is that of a disinterested observer. Can he be that naive?

There is, if one looks for it, some circumstantial evidence that Bing felt he had been swindled by Marchetti, or by some people like him. I refer the reader to the Ulanov biography, "The Incredible Crosby", page 223:

"----(Frank Sinatra) was in trouble; in leaving Tommy Dorsey he had involved himself in a series of contracts that sliced his slender body into many parts, leaving little of himself for himself. It was a familiar but not pleasant procedure in the entertainment business.

At the height of his legal misfortunes, Frank was settled in Hollywood for a few months. On one of his periodic trips to the town center, to the streets that mark the axis of the West Coast music world, Sunset and Vine, he met Bing.

"How are they treating you?" Bing asked, then answered his own question. "Wait - don't tell me". He held up his hand, his valuable pipe hand. "I know".

"You Do?" Frank replied glumly.

"Look, I know what you're going through. In a slightly different way, I had the same trouble. Ninety people, as I remember - or was it ninety-two (at one point I lost count) -discovered me. Everybody I looked at turned out to be a manager or a booker with a lien on my life, And it cost - it really cost". Bing winced at the thought of the claims, the clamor of claims on his young business life after he had achieved more than just passing popularity.

....."Don't hurt yourself. Be smart. Pay off. Get the loot any place you can. But get it, and pay off. In six months you'll forget all about it, and you'll be free".

Using the same kind of "Evidence" that Shlatz does, I can come up with another story here: Marchetti is hired by Crosby as a lawyer for the purposes described; Crosby benefits from his expertise on several fronts; Marchetti begins to feel more is owed him when his client begins to hit it big; when Crosby seeks to end their association, Marchetti makes management claims on the singer. Rather than fight him (Marchetti is very powerful, after all) Crosby pays him the \$40,000 to get him off his back.

This would answer the questions I posed as to why both parties wanted out. It also answers why Crosby gave no credit to Marchetti over the years. He would have been bitter at the lawyer's claims on him, and angry that the Hollywood snipers snarkily had given Marchetti all the credit for his rise. This would be consistent with a side of Bing that is well-known: a refusal to budge from a position once taken.

Just to conclude this trumped-up little controversy: There is no evidence in the book that Bing did any wrong, legal or otherwise, to Roger Marchetti. There is little evidence in fact, that Marchetti was ever anything to Bing but an entertainment lawyer, performing the same function that John O'Melveney was to perform for him a few years later. There is some circumstantial evidence that Marchetti claimed a piece of Bing's career, that Bing paid him off and felt sore about it. The End.

In the same vein, Shlatz raises as evidence of the rottenness of the Crosbys a suit brought against Bing by Edward Small. I assume it may be the same Edward Small who produced a number of minor films, including some of Bob Hope's late lamentable efforts. He doesn't tell us what the suit was all about, whether it was settled, withdrawn, or settled out of court. The apparent ingenuousness of Shlatz on matters like this is suspicious, to say the least.

It is important to consider Shlatz's handling of these events in detail, for his presentation is the cornerstone of the book. Over and over again he says, in effect, "Crosby was a villain, because he did such and such. Why did he do such and such? Because he was a villain:. Or, he says: "Everybody in Hollywood knew the evil things that the Crosbys did", without ever telling us who these everybodyes are, or even what the evil things were.

Here is Shlatz's treatment of Bing's decision to "walk" from Cocoanut Grove:

"Ultimately Bing decided to break the contract by walking out, but he didn't want to walk alone, for to have done so would have meant assuming sole responsibility for his action, and that wasn't Bing's style. It's possible that he may have felt that if all three of the Rhythm Boys walked out together, perhaps the group would be blacklisted by the union, and not necessarily the individual members of it. Or maybe he felt that at least, three of them would look bad, and not just himself".

These are no motives at all. Unless Crosby had had a bout of temporary insanity he would never have believed that the union would never slap a ban on the Rhythm Boys without including Kate Crosby's little boy, Harry, solo, duo, trio, quartette or choir!

"But for whatever reason, he wanted Al and Harry to join him, and he couldn't very well say to them, "I want to leave the trio, and break the contract with the Grove, and I want you guys to walk with me, and take some of the heat, and get blacklisted".

For whatever reason, indeed! I for one, can't see any reason for Bing to have behaved as Shlatz alleges he did, and here Shlatz admits that he is similarly stymied.

Shlatz's actual account of the walkout is based entirely on the stories of two people whom Bing allegedly stepped on, Rinker and Barris's widow. Without Loyce Whiteman Hubbard's account of Bing's actions, Shlatz wouldn't have a thing to go on. She lived for 30 years with an alcoholic whose promising career never reached fruition, and she's (apparently) bitter at what she seems to feel was Bing's abandonment of her husband.

Now before I look at what the book suggests Bing did, I must say that I'm not convinced that either Hubbard or Rinker would have accepted the tale that Shlatz comes up with. On page 153 Shlatz says in passing that Rinker "still doesn't know at this writing" the details of Crosby's machinations.

Now, what can the details be of which Rinker had apparently been innocent all these years? It can't be the Marchetti business; surely, Rinker must have read the trade papers. Nor can it be the Sennet contract which indeed helped to pave the way for the future solo star. Is he referring to the details that Hubbard gave Shlatz? Although Rinker offers the surprising information that he and Barris didn't see each other for years after the walkout, surely he must have discussed the events with his ex-partner at some point. It's possible that Mrs. Hubbard's bitterness has filled in a few inviting blank spaces. But, if this isn't the case, what dark revelations has Shlatz come up with to shock Rinker and us? Save Shlatz's creative manipulation of events (juggled in order to make Bing look like a singing cad, there are none. Shlatz can do little but reiterate weakly that silly business about the NCS sending its dark shadow into the future.

But Shlatz never once establishes that Crosby manipulated the events surrounding the walkout at all. As with the Marchetti business the real accusation behind the narrative is the vague charge of ingratitude. And this accusation has to be buttressed by the equally vague behavioural pattern that Shlatz ascribes to the young Crosby. Crosby, Shlatz tells us, viciously abandoned everybody who helped him in his early career. The people are, in order of abandonment as opposed to viciousness: Paul Whiteman, Abe Frank, Al Rinker, Harry Barris, Roger Marchetti.

Shlatz doesn't have much to go on with Crosby's ingratitude to Whiteman. In "Call Me Lucky" Bing says that Whiteman fired him after a series of minor disputes culminating in an argument about paying a bootlegger. He also says that the parting was friendly and he didn't blame the bandleader for letting him go. Rinker says that he didn't know anything about the particular dispute that Bing mentions, and that they all agreed to part. Shlatz seizes on whatever discrepancies he can get, and says "Aha! The Crosby version is a pack of lies. Crosby claims he was fired because he was bitter about losing the chance to sing a solo in the King of Jazz".

Now this is silly. Crosby's account and the one Shlatz takes from the others really contain little if any contradiction. Crosby, like the others, talks about the parting as amicable and mentions the bootlegger merely as a trivial incident to mark the parting. In any case, the idea that Crosby harboured any secret resentment is hardly backed up by what he actually says about Whiteman in "Call Me Lucky" - the book from which his resentment was apparently inferred:

"I don't want to say good-bye to Whiteman in this tale without paying him a tribute for being so patient and long-suffering with me. When I was younger and more hot-headed, I used to think he should line my pockets with gold. But I confess he owes me nothing. It's the other way around".

Shlatz chooses not to quote this passage.

As for Abe Frank, with whom the Rhythm Boys broke contract, Shlatz paints a picture of a kindly father figure, forgiving the prodigal Bing countless times for the sake of his great talent. (Shlatz doesn't stress that Bing was the major drawing card for Abe's establishment.) Rinker and Hubbard, for their part, don't know, or don't remember what the feud between Frank and Crosby was about - Shlatz, never one to let blank go by, immediately subsumes it under the all-purpose NCS.

All that seems clear through Shlatz's reporting is that Crosby and Frank did not get along, fought regularly, and that Crosby felt that he was underpaid. We don't learn why Crosby felt strongly enough to break contract - only that he did.

In any case, it would be hard to argue that Crosby owed anything to Frank in the long run. Ingratitude, according to Shlatz, really raises its ugly head when Crosby abandons his fellow Rhythm Boys after engineering the sacrifice of the group in order to escape Frank's blacklist. According to Shlatz, Rinker and Barris were martyrs to the overweening ambition of a brilliant monster!

To make his point, Shlatz has to exaggerate the abilities of both Barris and Rinker. Shlatz has it that Rinker was a minor genius of the vocal arrangement on the level of Connee Boswell, and that without him Bing would have remained a small town gum chewer. Well, Crosby did rise to a certain prominence with Rinker, that much is true. Mind you, Shlatz exaggerates the impact of Crosby and Rinker who were, even when they joined Whiteman, promising but obscure. He pulls a similar trick later on when, for the purposes of his thesis, he greatly denigrates the prominence of Crosby as solo artist, when he leaves Arnheim. And yet again, he exaggerates the importance of Crosby being signed by Sennett. But Shlatz's reason for arriving at his assessment of Rinker (with which he is careful to say Rinker would not agree), is based on what?

There are exactly four (count them - 4!) vocals by Crosby and Rinker on record. Three of them (Wistful and Blue, Pretty Lips, and I'm Coming, Virginia) were arranged not by Rinker, but by Matty Malneck, and Shlatz must know this, because he interviewed Malneck for the book - or at least, he seems to have interviewed Malneck; He also seems to have interviewed Carroll Carroll, too. But Carroll has denied seeing Shlatz at all!!

This leaves "I've Got the Girl" with the Don Clark Orchestra, which may or may not be Rinker's work. Even slowed down, that vocal couldn't convince anyone of the merest hint of genius on the part of whoever the "arranger" might be. Shlatz claims other evidence, implies other research, but we don't see it. Any musician or singer presented with the evidence we do have would guess that the kind of arrangements "Two Boys and a Piano" used were the kind of arrangements that two clever youngsters fooling around with a vocal part could hit upon. The only conclusion is that the appeal of the 2 kids was in the freshness and zip of their performances.

OK - let's look at performance. All recorded evidence points to the fact that Rinker's piano playing was pretty basic. As for singing, Bing was capable of solos that were absolutely breath-taking for their time- (Muddy Water, I'm Coming Virginia, or The Calinda - the first 3 times we hear his solo voice on record). But on "The Bluebirds and the Blackbirds", one of the last Rhythm Boys records, four years after his professional debut, Rinker was still singing like Scrappy Lambert's little brother. On the basis of the real, not imagined, evidence, Bing has a greater claim to the mild success of the duo.

Following along his same warped line of thinking, Shlatz would have us believe that just as Rinker laid the groundwork for Crosby's success as a performer, Harry Barris's material was the keynote in Bing finding a solo style. In order to buttress this he makes the astounding assertion that Crosby's revolutionary pre-Arnheim vocals were undistinguished. Undistinguished from what?

Shlatz is apparently completely ignorant about jazz and popular music of the Twenties. Crosby's vocal on "Mississippi Mud" with Trumbauer, and his singing on dozens of Whiteman records ("There Ain't No Sweet Man" or "Reaching For Someone") are amongst the most stylish examples of Jazz or band singing of the Twenties - or any other decade. Shlatz claims he had gone unnoticed! Bing Crosby may not have been a commercial entity - but hundreds of young jazz fans and musicians had become fans of the young singer - often before they even knew his name. Johnny Mercer - Artie Shaw - even Alastaire Cooke - men who grew up with the music of the Twenties have attested to this.

Shlatz makes no distinction between a band vocal, in which a singer has to fit himself into 32 bars of an orchestral arrangement, and be expressive and interesting at a clip that would leave many singers gasping for oxygen - and a solo performance, in which an orchestra, such as Gus Arnheim's, is very much at the service of the vocalist, and the arrangement is devised to set off his abilities.





There is no doubt that the songs Barris wrote for Crosby boosted his career at a crucial moment. Yet, having the finest male popular singer of his generation sing them on a series of popular records didn't hurt Barris' reputation as a song writer. (NOTE: When Shlatz wants to credit Marchetti with founding Bing's career, he suggests they - the records - weren't popular. When he wants to credit Barris with founding Bing's career, he claims they were!) Could Smith Ballew or Rudy Vallee, or even Russ Columbo have hit the passionate throb for which Barris conceived "I Surrender, Dear"?

I suspect that Barris got at least as much, or more, from working with a vocal genius than the vocal genius got from working with Barris. In some cases we know that Barris' debt to Crosby was more direct than mere influence. We've long-known that "I Surrender, Dear", was based on Bing's scat variations on "Love, Come Back To Me". Hence, the "Suggested by" acknowledgements in the earlier editions of the sheet music. Shlatz seems not to know that "It Must Be True" (another Barris-Crosby hit!) was written as a counter melody to "If I Could Be With You". I have always thought that the melody of the later "It Must Be True" might well have come from Crosby scatting on the older song, which the boys sang regularly at the Grove. Shlatz actually backs up my guess by telling us that Barris "rehearsed it with Bing". He also tells us that Bing was "allowed" to sing it solo.

Now, we're in the realm of speculation here; however, I think that what can be stated with impunity is that Barris, after the Rhythm Boys, clearly missed the working with a group in which he could try out his ideas. Like Frank Trumbauer after Bix's death, Barris' well of musical ideas seems to have run dry after the Boys parted ways.

Which brings us to the Great Breakup. If, when the Beatles broke up, only Paul McCartney's side of the story had been available then, John Lennon would have remained a person of bad faith in the public mind. Instead, we know that both men acted both reasonably, and unreasonably like people will do in emotionally charged situations, and that - as we apparently need to say over and over again - there are two sides to every story.

There's a central question that Shlatz never asks in all of this: What were the relations between the Rhythm Boys at the time of the breakup? For instance, we are offered the puzzling information that Rinker was not invited to Bing and Dixie's wedding, nine months before the breakup. Unless one accepts Shlatz's crude and silly explanation that Crosby had "disappeared" his friend a la Joseph Heller and Catch 22, there is no reason given for Bing and Dixie's failure to invite him. Rinker says he doesn't know why he wasn't invited. But does it make any sense that Crosby and Rinker, who had worked together for six years, could have drifted apart at least nine months before the breakup without Rinker's noticing it? And, given Shlatz's portrait of Dixie, would she not have forced the cold and inhuman Bing to invite him in any case? Clearly something had happened between Rinker and Crosby by the time of the wedding in September 1930. Shlatz simply papers it over with an illogical smear at Crosby, accepting as he does throughout, the memory of one person as gospel.

No, the breakup Shephard- opps!-Slatzer - oh, well, Shlatz! concocts from his two sources is unconvincing; if only because he gives us so little balanced evidence to provoke us to believe that it happened in the way he describes. Rinker's and Barris's widow's story sounds suspiciously like the rationalizations of two ex-partners who were left behind in the wake of show business's biggest figure. Using the same kind of evidence angled with a different bias I can come up with a hypothetical story equally as valid; Barris and Rinker get jealous of Crosby's increasing recognition. The jealousy begins to show in the trio's interrelationships. Crosby and Rinker have a falling out (Nothing so hurtful as bosom buddies who fall out.) Crosby can't be persuaded to invite his friend to the wedding. The dynamics of the working situation are such that Crosby and Barris become bigger pals.

Barris's wife reports that Crosby approached him about walking out and left him with the understanding that the three partners would stick together after the walkout. It's hard to see in what capacity. Given the animosity between Rinker and Crosby it's just as likely that Barris expected the trio to become a Barris-Crosby duo of some sort. So Barris might have been willing to walk in order to cement his own relations with Bing. It's possible too that Bing said to Barris "I'm walking", and Barris replied "If you walk, I'm walking too", with the unspoken understanding that this was an act of personal solidarity which cemented things with Bing for the future.

Bing, according to Shlatz, then approaches Al with the information that he and Barris are walking. Shlatz implies that Bing asked Rinker to join them. But the reality is, as Shlatz himself says in passing, that Rinker had little choice in the matter. Even were Bing planning to have his partners join in the walkout, he wouldn't have to ask Rinker to throw in his lot. Rinker's talent wouldn't stand alone without the other two. He was neither a writer nor an outstanding performer. Joining in the walkout was his only hope that the trio might stay together.

They walk. Barris counting on Bing to contact him. Rinker ditto. Another obvious question: "Why wasn't Barris expecting Rinker to contact him? Or vice versa?" Shlatz actually quotes Rinker as saying that he and Barris did not see each other for years after the walkout. Something smells here. I begin to suspect that Rinker and Barris weren't on very good terms either. Shlatz tries to fudge over the issue by implying that Bing had set himself up as the contact man. He suggests through Rinker that it was implicit in what Bing said to him. (Shlatz is very cagy about actually stating it). However, even if Bing had said "I'll call you", or words to that effect, what's to stop Barris from getting on the 'phone and saying to Al: "What's going on? Have you heard from Bing?" It looks to me as if Bing was the bone, and Rinker and Barris were fighting over it.

The obvious conclusion is that walkout or no walkout, the Rhythm Boys were a very shaky item; on very bad terms with each other (the possible exception being Bing and Harry.) It had been clear for some time that it was inevitable that Bing would eventually go solo. If we are to believe Shlatz's version both Harry and Al had expectations that their shaky partnership would be re-formed after the walkout. The facts as Shlatz uncovered them suggest that Bing's simple account in "Call Me Lucky", taking into account Crosby's customary evasiveness about personal rancor, is closest to the truth.

".....we got a little tired of each other - as youngsters will. We couldn't decide which one of us was boss. Every three or four weeks we decided to break up, then the next day we'd get back together again".

Finally one of them decided not to get together again.

But let's carry my hypothesis further. After the walkout when Barris and Rinker started yammering their "betrayal" all over town, Crosby simply said "the devil with them"; he was sick and tired of having to be the glue for the trio, and now, on top of that, he was ending up with mud on his face. Despite what Shlatz says, he owed neither one of them a thing. He saw to it that Barris (who apparently needed it) was given small parts in his films, in exactly the same way he gave film roles to Eddie Lang, Lennie Hayton, Perry Botkin, Louis Prima, Wingy Manon, and others: not as charity, not as an insult to an established actor, but as a little something to supplement a musician's salary.

May I suggest that the reader consider the following Crosby recordings:

Let's Spend an Evening at Home (12-11-35)

Little Dutch Mill (3-10-34)

Beyond Compare (8-10-36)

Neighbor in the Sky (6-30-39)

These are all songs written by Harry Barris and recorded by Bing after the break-up. Bing went out of his way to plug at least one of them (Little Dutch Mill) in the fanzines. Shlatz doesn't mention them, as few as they are, because they don't fit into the picture of Crosby callously letting his old pal slide into oblivion. He may also have avoided mentioning them because they are all sadly undistinguished. Bing could only have recorded "Neighbors in the Sky", the last and least of the bunch, out of a sense of loyalty to an old friend.

A NEW "SELECT" SONG HIT

LITTLE DUTCH MILL

Words by RALPH FREED Music by HARRY BARRIS

A New Novelty Fox-Trot Song of Distinction Introduced
With Great Success By

BING CROSBY

SHEET MUSIC FOR SALE AT ALL MUSIC DEALERS OR
SEND 30c PER COPY DIRECT TO

SELECT MUSIC PUBLICATIONS INC. 810 BUILDING, ROCKEFELLER CENTER,
NEW YORK, N. Y.



The full-page promotion for "Little Dutch Mill" made its appearance on several releases of Select Music Company in 1934. Such use of Bing's name was never without his permission. The scene from the 1941 movie, "Birth of the Blues", shows Barris, Perry Botkin and Jack Teagarden among others, getting some last-minute musical advice from Bing. Shlatz ignored all this.

In "Call Me Lucky", Bing paints an affectionate portrait of Barris that suggests he was still concerned about the man's well-being. His portrait of Rinker on the other hand is oddly evasive. He clearly wasn't comfortable talking about him. Shlatz, had he noticed this, would have attributed this evasiveness to feelings of guilt. I think it more likely that he had come to think hard thoughts about Rinker well before the breakup, and that these remained lodged in his mind.

Aside from the story of the Rhythm Boys' breakup there is one other major set piece that Shlatz leans on in bringing the case against Bing. He gets a lot of mileage out of Bing's role as a husband; particularly over Bing's actions around the time of Dixie's death. As a matter of fact, Shlatz prepares the reader psychologically for every one of the subsequent "revelations" about Bing's character by beginning the book with an account of his apparent - almost unbelievable - callousness during the time Dixie was dying. He reports or invents - for he cites no source for it, and what good is a cooked goose without source? - as Walt Kelly might have said - anyway, he reports on a vile Dixie's Death betting pool, and blames Crosby's alleged blackening of Dixie's name for this bit of nasty business. Shlatz's evidence seems damning all right, if only by virtue of the cheap power of melodrama, even crudely handled. Once again the action is presented in such a way as to encourage the kind of outrage in which backyard gossips indulge, based on judging the external actions of others with no insight to weigh the judgment. If Bing is to be exposed as a monster, it's in this section that the payoff has to come.

The gist of the accusation is that Bing left for France to shoot "Little Boy Lost" leaving his wife to die alone. When I read Shlatz's account a reported incident nagged at the back of my head. On page 172 of the Thompson biography of Bing is the following anecdote from George Seaton regarding the shooting of "Little Boy Lost:

".....but now Bing had to try to hide a very personal tragedy. The crunch came, director (George) Seaton revealed, during the shooting of a minor scene. "It was just simply Bing walking from a small town bus to the railroad station. We were lining up for the shot when someone came from the hotel with a letter for Bing. He sat and read it, and I said to him, "Sorry Bing, we're ready to go now - the light's right."

"He put the letter in his pocket and the shot was to be merely his getting off the bus carrying a suitcase, having left this child he wasn't going to adopt because it wasn't his. The walk wasn't more than 30 yards. But the way he carried that suitcase -- he had the weight of the whole world on his shoulders. When he got to the platform, I yelled "cut" and looked around to find half the crew crying.

"It was so beautifully done. I went up to him and said 'Bing, that's the most magnificent moment of film I've seen in years.' And he took the letter out of his pocket. It was from his wife's doctor. He'd just found out that Dixie had cancer."

As Thompson goes on to say, Dixie had already undergone an abdominal operation, in July, but both Thompson and Seaton's anecdote would suggest that only at this later date when Bing was already in Paris did he discover that the cancer was terminal.

It's curious Shlatz doesn't refer to this incident even to refute it. (Even in Gary's book *"Going My Own Way"*, in which Gary spares no effort to see that Bing get's his due for dastardly treatment, he makes a point of exonerating Bing for any intentional callousness. Strange, if this wasn't true, why would Gary have weakened his case against Bing by mentioning it? Ed.)

Shlatz is clearly correct in saying that Bing and Dixie knew of the cancer when Bing left for France. What is not clear is whether either or both of them knew how serious it was. Shlatz nowhere states that they did, but uses circumspectly worded phrases relying once again on the gossip to fill in the blanks.

All that we can take away from Shlatz's reporting of the events that surrounded Dixie's death is that melodrama of villains and martyrs is inappropriate to real human tragedy. To use Shlatz's language, it seems vicious and terribly cruel to approach human suffering with a cold eye for what will get your book the most attention on talk shows and get the vilest parts of it syndicated in otherwise reputable newspapers, if that's not contradictory.)

Ah -- the innuendo game!! In some sections it's undisguised. It's very possible that Bing had affairs. But we're certainly not going to discover it from Shlatz's reporting. Here is his cited "evidence" for making the accusation that Bing was a womanizer:

"I don't want to get into the specifics about what my wife calls the darker side of Mr. Crosby, but yes, there were women: many, many of them". This from an unnamed person who claimed to have known Bing in the thirties and forties.

"One person who lived in Beverly Hills, fairly close to the Crosby's Holmby Hills home, told us off the record that in the late forties and early fifties Bing used to bring his dates to that person's home to visit and go swimming".

"One publicist told us that one has only to examine the casts of Crosby's films...to determine who (sic) he was involved with. Those who appeared in two successive Crosby films were likely to have been on the receiving end of Bing's attention".

These alleged statements from alleged persons are it. Oh, wait! there is one name given, that of an obscure fifties ingenue who relates how she turned down Bing's invitation to dinner during the summer of Dixie's illness. ("It must", she offers breathlessly, "have been a terrible put-down for a man of his importance".

No comment.

To return for a moment to the alleged peccadillos with his leading ladies and the statement that there were few exceptions among those who appeared twice in Bing's pictures who failed to receive Bing's attentions. Few exceptions? There are very few examples! To wit: Kitty Carlisle, who has made it plain in her memoirs that she and Bing had a very cool working relationship. Dorothy Lamour and Jane Wyman, whom, for one reason or another, are not likely candidates; that leaves Joan Bennett and Mary Carlyle by default, if nothing else.

Most of this chapter in Shlatz's book is given over to explaining why no one ever has broken the story on Bing's infidelities (the NCS again!) Shlatz doesn't give reasons why he doesn't report on them. It's in chapters like this that the method of the book is pitifully evident: innuendo, sly asides, unstated sources, blanket accusations. There are whole sections in which Shlatz flails about desperately trying to get some focus for his general claims of villainy. One of the strangest manifestations of this is his sneering attempt to discredit the story that Bing had nodes. I can't for the life of me see why he wanted to do this. Perhaps he wanted to demonstrate how completely the Crosby Organization controlled the Crosby image.

Shlatz doesn't seem to know that nodes are a common ailment with singers. My own sister, a singer, has been plagued with them for years. As for Crosby, there are whole periods in which recordings suggest the kind of voice trouble that nodes might cause. (I can pinpoint very roughly 1935, 1943/44, 1960) I'd be most surprised if Crosby's battered chords hadn't developed nodes at one time or another, but Shlatz reports on it as if it were some wild yarn to fool the gullible public. Shlatz, a writer of doubtful veracity, won't believe anything Crosby has said. It's the old story of Caliban seeing his reflection no matter where he looks. There may indeed have been some secrecy and evasiveness (and no doubt a lot of press agency as well) in the various node stories over the years. But it surely takes no leap of sympathy to understand why Bing might have been sensitive or evasive about a phenomenon that could wreck his voice over-night.

Sometimes it's clear that Shlatz has warped facts to make desperately weak points. But heavens knows he needn't have strained to find "incriminating" insensitivity on the part of Bing toward his first family. Bing made public confession about his failing his sons because they hadn't turned out to be what he wanted them to be. But Shlatz wants to make little line drawings connecting his idea that Bing had "disappeared" Al Rinker et al along with "disappearing" his first family. This is once again silly. But Shlatz tries hard. To prove his point he claims that Bing stopped seeing his boys after he married Katherine Grant. For evidence he uncovers a totally new fact - that Phil, in a walk-on in "Robin and the Seven Hoods", was the only son to appear professionally with his pop after 1957.

Hmmm. Without recourse to reference books or even working very hard at it, I can come up with the following exceptions to that fact:

- (1) On the Edsel show, a huge super special in the fall of 1957, Phil has a solo spot, in company of such as Louis Armstrong, Clooney, Sinatra, and the HiLos.
- (2) Phil's recording session of 1958. Pop ad libs as Phil sings "Thanks".
- (3) Crosby special in 1960 (I think) The Crosby boys, sans Gary, are on hand to sing 3 numbers, a couple with Pop. Then they team up to teach him how to sing "Please" with a modern sound.
- (4) Crosby special of 1962, Gary was a prominent guest, sang, did sketches with Pop and Hope, duetted on "Simple Melody" with Pop. This appearance, in which Gary was virtually show-cased, was clearly meant to revitalize his career which had hit the skids.
- (5) Crosby Sitcom. Gary was a semi-regular, played boy friend of Bing's TV daughter, sang solos and duets with Pappy.
- (6) Hollywood Palace c. 1965-68, Gary appeared in vaudeville sketch with Bing, etc.

Shortly after Bing's second marriage he slowed down his career to concentrate on raising his second family. At the same time, the four boys were growing into young men with their own identities. So it's a shock to hear Shlatz accusing Bing of insensitivity for not including his sons in his later Christmas specials. Does Shlatz really think that grown men would want to appear on TV as a kind of extension of their celebrity father? Shlatz is wielding a heavy brush here. but he has trouble getting tar on anyone but himself.

As anyone who has read the book knows, it's the sins of omission that make it ultimately worthless. I might like to read a book on Bing that approached with insight and sympathy many of the questions raised in "The Hollow Man". But by omitting anything that might create reader sympathy, Shlatz makes it all too clear that he is doing a hatchet job, and nothing will deter him. He tells how Bing hurt Bob Hope's feelings by failing to appear at a Friar's Roast. He doesn't mention the favours that Hope lists in his own memoirs. He doesn't mention the story of how Bing out of the blue, bailed out Jack Teagarden (Teagarden: "He just saved my life, that's all!")

nor the countless times he rescued Joe Venuti and other old Jazz cronies. Shlatz' final clincher to demonstrate Crosby's alleged meanness is an ugly P.S. to James Van Heusen's story of how he supported Mildred Bailey in her last years, Al Rinker, Mildred's brother, tells it. But where did Rinker get the details of this story? If it was from his sister we had better reserve judgment. Producer John Hammond who was as close to Mildred as anybody, has gone on record about her latter-day unfair and untrue accusations about Bing and other friends.

No, the negative stories are presented straight-faced and swallowed whole; the positive ones are almost obsessively explained away (when they aren't totally ignored) as Crosby Office mind-control. No star - not even Bing Crosby, can be that powerful. Look at what the press did to Charlie Chaplin, the only other celebrity of Bing's magnitude in this century. Look at how the press has hounded Sinatra, who has had more press agents than Crosby ever knew existed.

None of the following are quoted: Phil Harris: ("If Bing was cold I never knew it"); Peggy Lee and Rosie Clooney, both of whom have told time and again how Bing was a strong support in their times of trouble; Astaire, Hope, Sinatra, et al; Ken Barnes, Simon Rady or any other producer who worked with Bing; any sidemen such as Bud Freeman (who called Bing the most thoughtful star he had ever worked with); any of his old Whiteman buddies, except Matty Malneck, who was interviewed, but who isn't quoted as to what kind of person Bing was; Whiteman's own laudatory comments from his memoir are not used; Producer Michael Brookes who has an unsentimental but understanding view and knew Condon, Boswell, and others; any business associates; any sports associates; any member of the various Crosby families; Irving Berlin, Johnny Mercer, Harry Warren, Harold Arlen, Ira Gershwin, James Van Heusen, Sammy Cahn, or any other songwriter who worked with Bing; Frank Capra, Billy Wilder, Tay Garnett, Blake Edwards, Frank Tashlin, Frank and Panama, Gordon Douglas, or any other director who worked with Bing; any other known friend of Bing's who might well be able to throw light on the story. No, only unnamed persons are presented as sources - a safe way for an author to claim things that he would rather no one had any chance of trying to verify. Also, the usually "reliable source" is useful when you have to make up your own information, but would rather attribute it to some other source!

On one thing Shlatz is right: there is drama in Bing's story. Occasionally his hack's reflexes come close to it, but the journalistic challenge is too great. Here is a story about a talented man who grew up subtly mother-dominated, and subtly turned against his father. The boy had a talent that came from his easy-going father and as a result he could never take it seriously. This talent made him beloved, and brought him a fortune, yet he always presented his father's face to the world, and was worshipped by the world for that face. And always, beneath that mask, his mother's eye looked through the cold blue eyes - a bit contemptuous of the world because it revered the father's easy warm smile, and a bit contemptuous of himself because so much of him was his father and could not be otherwise.

Maybe the foregoing paragraph isn't drama - yet; but it's a good structure to hang one on. What is the truth about Bing Crosby?

Well, now, that would take a book, wouldn't it?

(The "Hollow Man" isn't that book! Editor)

bing and a song ~ pleasant memories



This tribute so moved its readers that no less than twenty copies were cut from the paper and forwarded to the editor for inclusion in BINGANG. To each of you who took the time, our thanks. And a heart-felt THANK YOU! to Gerald Nachman!!!!!!!!!!

Fri., December 23, 1983

42 San Francisco Chronicle ☆

GERALD NACHMAN

Christmas Card

Someone around here was bad-mouthing Bing Crosby the other day, calling him the Barry Manilow of yesteryear. A good line, though rather un-American and unfair.

As I quickly pointed out, at least Crosby didn't write his own songs and wear ruffy silk blouses.

I must say, I miss Bing Crosby at Christmas for precisely the corny reason you would think — for that last 10 minutes of some forgettable family yuletide special, when the camera would tiptoe in for a closeup as Crosby sang our winter anthem.

I fell for it every year, especially the last one he did it. I'm not given to premonitions, but I was unusually moved, more than I'd ever been before when he sang The Song. I must have felt he wouldn't be around for many more Christmases, white or otherwise.



This time, when the camera crept in for a close-up, Crosby looked older than he did in my mind's eye; despite his evergreen spirit and choirboy face, the wrinkles were deeper. Bing Crosby was, unthinkably, an old man.

If Crosby could age — that flip, light-as-air entertainer who sang so serenely so easily, as if with a pipe in his mouth and a golf club in his hand — what hope was there for us?

When he died, it seemed a crummy thing to do, as it always does when someone dies whom you first knew as a kid and figured would be around at least as long as you, joking, hoofing and insulting Bob Hope.

It wasn't quite a holiday each year until Crosby sang The Song and musically declared Christmas open. It was, I admit, an unabashedly sentimental moment, but he always brought it off; and what is Christmas if not sentimental?

I never appreciated The Song until I'd reached a certain age and been through enough Christmases and heard Crosby sing it so often I'd stopped listening. The last time he did it, I realized it's not just a pretty song, or a reverie. It's a little offhand prayer.

Crosby always made it sound like a man yearning for not just a white Christmas, but for an earlier, quieter, more peaceful, *younger* Christmas. Nobody else (except perhaps Perry Como) can make it sound as warm without ruining it with stickiness, as I am doubtless doing now.

It's a good sturdy song, the only modern carol that can co-exist with the Top Nativity 10, but it needed Crosby to put it across every year. Decade after decade, December upon December, it was his gift.

Sinatra hasn't the needed coziness to make it sound right. Frank Sinatra means many things, but treetops glistening and children listening to hear sleighbells in the snow is not one of them.

Nobody else could call up the memories Crosby could — "Going My Way," "The Bells of St. Mary's," "Holiday Inn," plus hundreds of radio, TV shows and 30,000 songs, duets and dance steps.

Toward the end, Crosby got to be taken for granted, because he took himself for granted. He helped take the starch out of singing. Crosby sang the way everyone else hums.

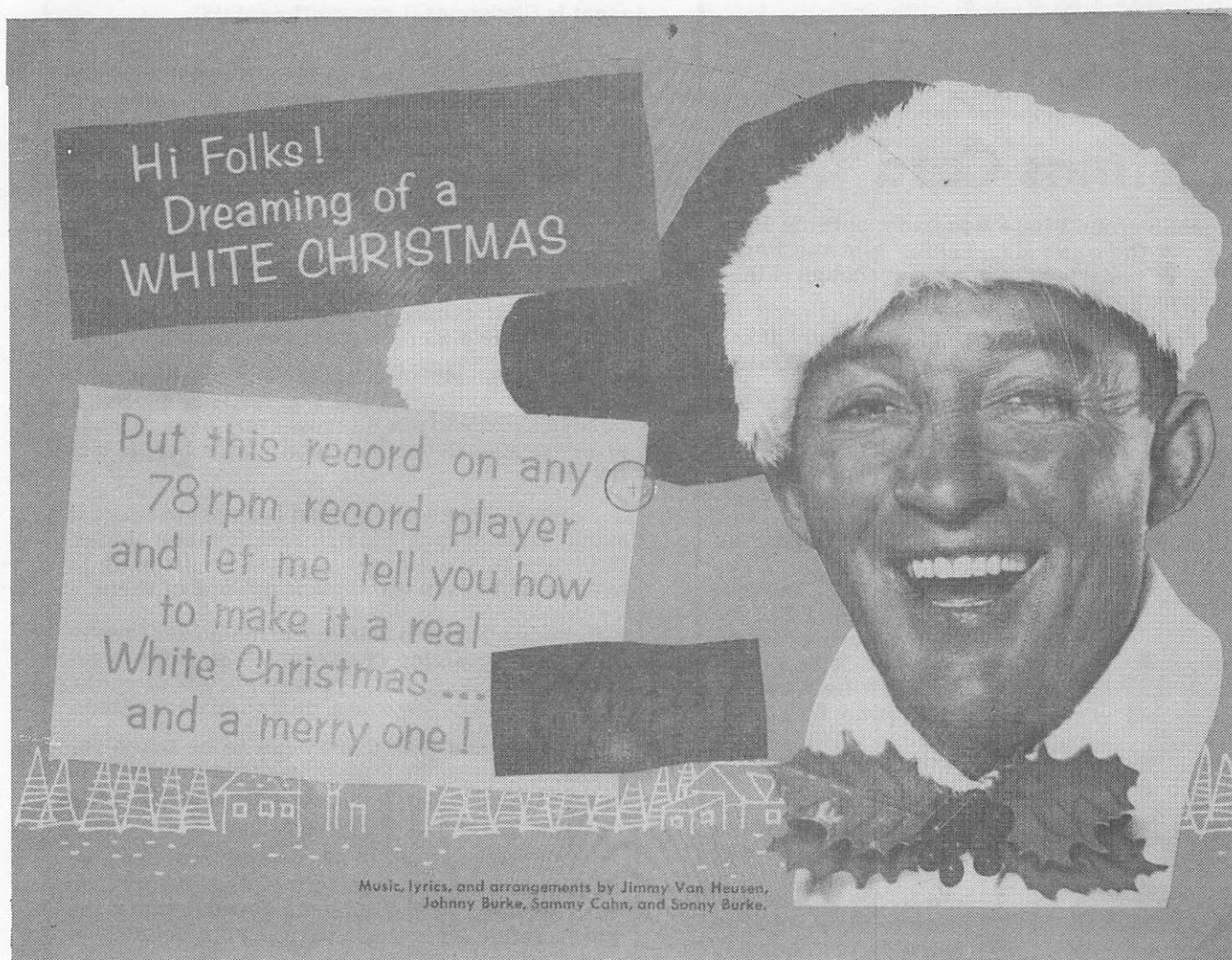
Crosby sang "White Christmas" pure, as non-chalant as he spoke, but with strong, straightforward feeling. No warbling, no gesturing, just the words, reflected in those wistful, shiny blue eyes.

He may have been a stern father and a distant man, but you can't imagine Scrooge with a voice like that. When Crosby sang "White Christmas," you forgot everything and, for two minutes, felt tenderly towards people, the original concept.

Ever since Bing Crosby died, Christmas seems not quite right, a shade less merry and bright, a favorite ornament missing from the tree.

Some Rare Examples of one of "BING'S THINGS"

In addition to his singing and acting endeavors, Bing also dabbled with many lesser activities, which became known as "Bing's Things". Amongst these were the promotion of such now-desirable collectibles as the "Junior Juke Box", a small version of the popular juke box, intended for a child's use; the promotion of a "carburetor" pipe, which allowed a predetermined amount of air to enter the pipe stem, and mix with the smoke which had been drawn through the burning tobacco; and an inexpensive, small card-board phonograph record, known as the Phonocard, which served as an additional outlet for some of his songs, usually directed toward children. While "everyone" knows about these Phonocards, few are ever seen, and they are carefully ignored by virtually all discographies.



48 After years of believing that the "Because" Phonocard would be the only one we would ever see, three appeared in a group, thanks to our Discographer, the peripatetic James Ray Crenshaw, or, if you prefer, "Stringbean Carruthers".

The first of these is illustrated above. Printed in full color on a Post Card, this one contains a musical parody of "Swinging On A Star", designed to encourage homemakers to consider asking for a new gas stove for Christmas. The music, lyrics, and arrangements are by Jimmy Van Heusen, who performed like functions for Bing on his successful commercial recordings.

The obverse is printed like most post cards, with indicated spaces for a stamp, address, and a message. This Phonocard ("Records. mfg. by Bing Crosby Phonocards, Inc., N.Y.") was lithographed by Western Lithograph Co. of Los Angeles.

This card was issued for use of Gas Appliance dealers at various Home Shows, and is seldom if ever seen among available items for sale.

The second new Phonocard is more recognizable as a record, and has a pink and black label. The song, "Never Be Afraid", is taken directly from the children's album, "The Emperor's New Clothes", with no changes in the lyrics. Apparently some consideration had been given to those purchasers of prior paper discs who had complained of the discs warping, or curling, for this record is on a laminated cardboard disc of 6 7/8 inches diameter, as contrasted to the Golden Record issue of the same song, which is 6 inches exactly.

No advertising tie-in is indicated anywhere on the disc, and as there are no allusions in the lyrics, apparently this disc was offered for sale, but we don't have any information as to how they were promoted. Any information available from our readers?



Our third example is a Phonocard version of "How Lovely Is Christmas", taken directly from the Golden LP Album of "A Christmas Story". The record is 6 7/8 inches in diameter, as is usual for all identified Phonocards, with the exception of the first example, which is a 5 1/2"x7" post card. The record is made on a card board disc, covered with a thin, green plastic surface into which the recording is pressed. On the obverse is printed a representation of a fir bough, two Christmas tree ornaments, the Goodyear Tire logo, and the message - "Merry Christmas from your Goodyear Service Store".

The label is printed in silver and in black, on a black/green surface.

Very little is known by your editor concerning these discs, although the fact that at least two of them were subsidized by nationally known firms would seem to guarantee that initially, they received wide and generous distribution. We would more than welcome word from any members knowing more details of these or any additional Phonocards. If you have examples, please send us full details, so we may comment on them in future issues of BINGANG.

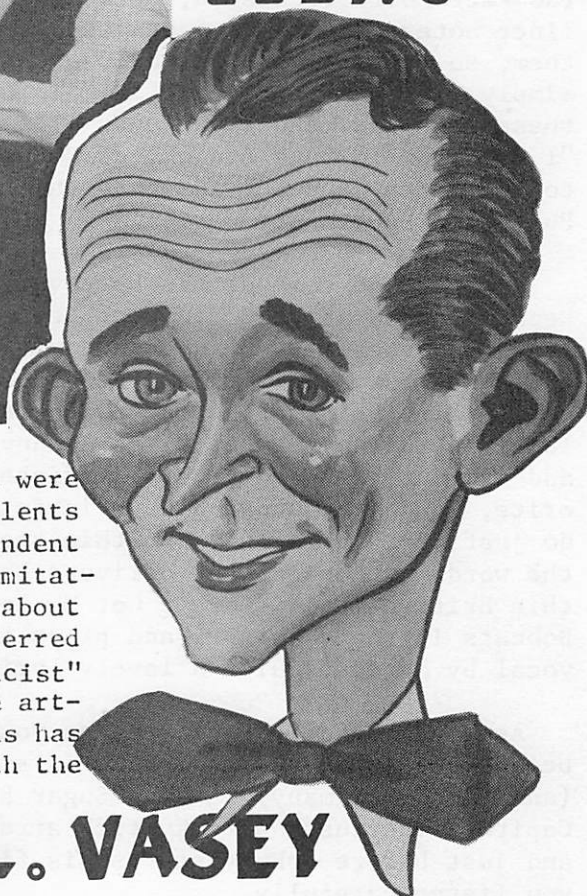




MORE ON MERCER!

In last October's issue of BINGANG, you were given an introduction to the formidable talents of Johnny Mercer by our Webfoot correspondent Vern L. Vasey. Due to the usual space limitations, the submitted article was shortened about one third. The introductory paragraph referred to Mr. M. as "Composer, vocalist, and lyricist" and we cut out the "vocalist" part from the article without removing that one word. This has bothered our W-F friend no end, so herewith the balance of the article.

VERN L. VASEY



Membership in four Crosby Clubs happily brings with it subscriptions to four Crosby magazines, and I've noticed that each of these eventually has come around to requesting members to submit their lists of personal choices for BING'S HIT PARADE, or "if you were to be marooned on a desert island - and could have only ten of Bing's records, which ten would you take?" Like most of you, I've made up my list of ten, revised it, and then changed it again...and again. My list, I've discovered, relies on five personal prejudices: (1) Is Bing's voice at what I consider his best? (2) Is the accompaniment a hand-in-glove fit? (3) Is the composition strong enough that I may even enjoy the chorus when Bing isn't singing? (4) Are the words of the lyric precisely right, and do they fit the melody like a key in a lock? And (5) would they wear well on my own personal desert island? That last must be a big consideration, since I don't know long I'm to be marooned[For example, what would too many heArings of Bing's "What Do We Do With The World" do to my chances of survival?

For that reason, When I head for my island, I intend to sneak in a few of Johnny Mercer's vocals with my Bings. As Bing said, "He makes you smile when he sings....." and I could use a lot of that while I waited for the smoke to smudge the horizon[To those of you who consider this heresy from a Crosby FANatic, and to those who really don't know Mr. Mercer as a vocalist all that well, may I submit a few samples for your entertainment.

The three most-recent additions to my Mercer collection were all produced in London by Ken Barnes, the first two in 1974 with Pete Moore conducting, a factor which we will skip. Like the things Barnes/Moore did with Bing, I find them non-homogenous. The marvelous music just doesn't fit with the voice of either elderly gentleman, and, in my prejudiced opinion, said old men's voices certainly deserved the primary spotlight. However, if you have Mr. Barnes' 1982 release, "The Johnny Mercer Audio Scrapbook", you have a bit of pure platinum. (No Pete Moore Orchestra, he means - editor). As Ken explains in his excellent liner notes, Johnny "...got just as much a kick out of singing songs as writing them, so much so that he would occasionally set up a recording date and then simply sing for the fun of it." This album is made from tapes of several of these sessions, and three cuts will go with me to any island: "Little Ol' Tune", "I Wanna Be In Love Again", and "Spring, Spring, Spring." He wrote the lyrics to all three, and the music to the first two, but on all three he sings with Puckish exuberance.

Johnny made some of his best vocals, I think, when he was top man at Capitol Records. And as Bing did with Decca, Johnny recorded with many of the great bands and vocalists he'd signed with the new label. In this country, Capitol-EMI released a collection of these sides under the title "Mercer Sings Mercer." In Britain the same ten cuts with ten additional cuts came out on the ONE-UP label as "Johnny Mercer Sings Johnny Mercer." The impeccable Jo Stafford, with and without the Pied Pipers, assists on many of them, including my personal favorite, "Candy." Johnny always insisted he had neither the range nor breath to do justice to a ballad, but this record makes a liar out of him. He wrote neither the words nor music, but delivers both with great feeling. The other goodie on this British LP is "Love's Got Me In A Lazy Mood". Eddie Miller of Bob Crosby's Bobcats is the composer, and plays a luscious sax on this recording, words and vocal by Mercer. Quite a lovely lyric, and a fine vocal.

As noted before, Johnny makes you smile when he sings, and this could be because he sounds as though he is smiling as he sings. A fine example of this (and there are many) is his "Sugar Blues" with the Paul Weston organization on Capitol. They used a ricky-tick arrangement for the orchestra's middle chorus, and just before Johnny starts his final go-round, you can hear him chuckle if you listen carefully.

The Atco album mentioned before, "Two Of A Kind" with Bobby Darin and Billy May's backing, is loaded with clever special material by the two of them, and the sparkling delivery by both of them tells you it was a happy session. My personal take-it-to-your-island are the title tune, "Bob White", "East of the Rockies", "If I Had My Druthers", and "Caretaker's Daughter", the last one especially for the special lyrics.

Unfortunately, most of Johnny's output on early Capitol has not come out on LP, but if you come across some of the early 78s at a garage sale, or in a used record store, I recommend you try them on for size. Could be you've been missing something, and I guarantee they're all fun. They'll make you smile when he sings.

Hindsight Records released 16 radio transcriptions of Johnny Mercer with Paul Weston's Orchestra in 1980, and though they're not the best, they're very good Mercer: very professional, and much fun. And best of all, available! Enjoy!

There are 23 Mercer tunes mentioned in the article "Bing's Huckleberry Friend" (BINGANG, October 1983). Following is a list of some other Mercer titles which will strike a responsive chord with many readers, though not all would recognize them as Johnny's.

Ah, the Apple Trees[	I'm Building Up to an Awful Letdown
And the Angels Sing	Indian Summer
Any Place I Hang My Hat Is Home	I Wanna Be Around
Arthur Murray Taught Me Dancing in a Hurry	Jamboree Jones
At the Jazz Band Ball	Jeepers Creepers
Autumn Leaves	Laura
Blue Rain	Love of My Life
Bob White, Whatcha Gonna Swing Tonight	Mister Meadowlark
Can't Teach My Old Heart New Tricks	One For My Baby, and One More For the Road
Charade	Pardon My Southern Accent
Come Rain or Come Shine	P. S. I Love You
Cuckoo in the Clock	Rocky Mountain Moon
Day In-Day Out	Satin Doll
Dearly Beloved	Smile Away Each Rainy Day
The Dixieland Band	Song of India
Early Autumn	Summer Wind
Everything Happens to Me	Talk to Me, Baby
Fools Rush In (Where Angels Fear to Tread)	That Old Black Magic
G. I. Jive	This Time the Dream's On Me
Goody-Goody	Three Guesses
Have You Got Any Castles, Baby	Too Marvellous For Words
Here's To My Lady	When the World Was Young
Hit the Road to Dreamland	You Grow Sweeter As the Years Go By
Hooray For Hollywood	You Must Have Been a Beautiful Baby
How Little We Know	You Were Never Lovelier

In an interview, Johnny Mercer was asked: Are you one of the people who write the lyrics on carefully ruled pads, or do you use the back of an envelope?

His answer: Anything. I'm the back-of-the-envelope school, but when I really start sitting down to work at it, I get a lot of paper and I go to the typewriter, and I type dozens of alternate lines. And I look at all of these alternatives, and I gradually weed out the poor ones until I think I have got the best lyrics I can get. I'm not a man to just put it down and forget it like some writer do.

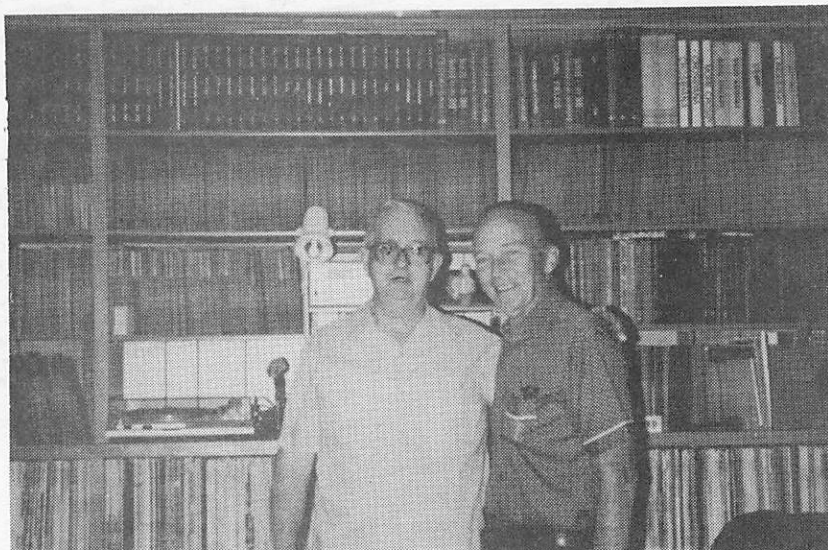
I think that's what's the trouble with many kids today. I don't think they work on their songs. I don't think they have to. They get such a fast record, either they make them themselves, or they go into a studio. A kid came to me and said, "I'd like to play you some songs.". And he played me some songs, and I said, "They're very nice - but why don't you work on them a little bit longer? Why don't you take this part of the music out because it sounds like something else? Why don't you improve these two lines because they could be so much better. I'd work on them a little bit." He looked at me kind of blankly, but I think I got through to him. I hope so.

Of course, you shouldn't polish too much, either. You can take the impetus away - the style, the flair, if you do too much polishing. But the thing in - to know when to do it[That's what nice about having written for a long time. You get kind of a technique and a mastery of your craft that makes it a lot easier for you. I can write so much better now than I used to, and so much faster, because I know exactly what to leave out.

So spoke the master.

When we asked Vern for a pic to run with his article, he sent the water-color seen on the first page. Here he is in the flesh, with you know--We talked it over, and decided on our desert island; Vern is taking his ten-best Mercer records, and I'm taking ALL of my Crosbys, or I ain't going along, Vern!

Anyway, Vern makes his point about Johnny Mercer. He and Bina were compatible.



Pixie from Dixie



Nobody can seem to say exactly what Johnny Mercer has. Slightly from pixie—maybe. But at any rate, this Georgia boy is just about the most sensational character to hit the record business in recent years. For Johnny not only sings tunes and writes them, but as president of *Capitol Records* he supervises all the other recordings the company makes as well.



1. His latest record, 'On the Atchison, Topeka & Santa Fe' with The Pied Pipers, will be released this month. Insiders say it will cause as much comment—nation-wide—as the assassination of McKinley. If so, it will be the 24th smash hit *Capitol* has recorded in the three short years of its existence.



2. One reason for Capitol's spectacular success is the fact that the company has its home in Hollywood—the greatest talent pool in the world. But even more important is the musical intuition of Mercer and Buddy De Sylva, chairman of *Capitol's* board. These two have set a whole new trend in the popular record business.



3. In three years they have picked more young talent such as The King Cole Trio—and lined them up under *Capitol's* banner—than all the rest of the record firms combined. This, together with the uncanny knack both seem to have for matching talent with tunes, has skyrocketed the young company right up among the old established leaders.

Capitol RECORDS

Benny Carter Billy Butterfield
Dennis Day The King Cole Trio
Betty Hutton The Great Gildersleeve
Johnny Mercer Johnnie Johnston Stan Kenton
Harry Owens Ella Mae Morse Margaret O'Brien
Andy Russell The Pied Pipers Tex Ritter
Jo Stafford Bobby Sherwood Freddie Slack
 Martha Tilton Paul Weston

SUNSET AT VINE • HOLLYWOOD 28

23 SMASH HITS IN 3 YEARS

Ac-cen-tchu-ate The Positive • The Trolley Song
• I'll Walk Alone • G I Jive • Candy • Dream •
I Should Care • Amor • Strip Polka • Cow Cow
Boogie • Mr. Five By Five • Swinging on a Star •
I Lost My Sugar in Salt Lake City • I Dream of You
• Besame Mucho • Straighten Up and Fly Right •
Shoo-Shoo Baby • His Rocking Horse Ran Away
• Her Tears Flowed Like Wine • Long Ago and Far
Away • Elks' Parade • Old Black Magic • My Ideal

more decca details from WAYNE L. MARTIN

DECCA'S PERSONALITY SERIES, PART TWO 27/30000 AND 38000 SERIES

The records issued in Decca's 27000 through 29000 numerical series are a continuation of the original Personality series, which included the 23000 and 24000 releases. These discs were covered in the October 1982 issue of BINGANG. Most of these, issued on a label with Decca in serifed letters, carried the Personality Series notation. Eventually Decca dropped the series designation and switched to a 78 label that featured Decca in block letters arranged in a semicircle, with a star and two short lines under the company name. The 45's in these numerical blocks were never identified as Personality issues, and they always used the semicircle Decca style, but in a couple of different designs.

Also covered in this article are the few Crosby records issued in the 30000 and 38000 range of numbers. These are not really Personality releases because, as mentioned above, Decca had abandoned the series title by the time they were pressed. They are included in order to complete the listing of Bing's 78 and 45 Decca singles.

Of special note is Decca 29226, the Pennies from Heaven songs. It is part of an earlier series of Personality issues released on 12-inch discs. By the time Decca reached the end of the 28000 block of numbers, all the 12-inch records in the 29000 group had been deleted from the catalog, so the company reused the numbers for 10-inch discs. (To further complicate matters, 29226 is a reissue of 15027, from a blue label 12-inch series.) As hinted at before, Decca's numbering system left a great deal to be desired.

Concerning availability of 78's and 45's issued during the period covered, all of these records (except 29226) were released after the 45 speed was firmly established. Research shows that Decca simultaneously issued 78's and 45's on most numbers through about the first third of the 30000 block, discontinuing the manufacture of 78's sometime in 1957. However, 78's were pressed in smaller and smaller quantities as time went by. The 78's in the late 29000 and the early 30000 groups are not always easy to come by, but they do exist.

The records in the 38000 block do not appear to be part of Decca's mainline production. No. 38031 was pressed for free distribution by Hot-point dealers, and 38056 was a promotional record. Both were pressed at the 45 speed only. A couple of other Crosby records somewhere in the 30000 (and up) range are said to exist, but no hard evidence has been found to prove this.

Promotional copies of many of Bing's records were sent to disc jockeys. These pressings generally carried the same numbers as the commercially available discs, but they had special "not for sale" labels, usually pink, white, or green in color instead of the usual black. Occasionally "promo" records were sent out with

different couplings than commercial issues, sometimes featuring different artists on the two sides. In those cases, each record side carried its own original record number. Although these special pressings are of interest to many Crosby collectors, these variations on the normal issues are considered to be outside the scope of this series of articles.

Following our usual practice, single records that were available at the 45 speed, as well as the 78, are indicated by a single plus sign after the catalog number. The 45's that were part of the boxed sets covered in the April 1982 issue of BINGANG (also generally available individually) are shown by a double plus sign after the number. Records that were available only as 45's are shown with a "9" prefix and the notation "45 only." Depending upon time of pressing 45's may not actually show the "9" prefix on the record label.

Some 45's remained in print long enough to be pressed with Decca's "rainbow" label, introduced about 1963. These are indicated in the numerical section with a line under the first digit of the catalog number. There are probably others, and a list of these would be appreciated by your compiler. This information is important to some of our collectors.

The majority of the selections listed in this article were new at the time of issue, but some had been previously released in other series. These are shown by the following code:

- (1) Blue Label Popular Series (BINGANG, March 1980)
- (2) Black Label 18 / 19000 Popular Series (BINGANG, October 1981)
- (4) Black Label 23/24000 Personality Series (BINGANG, October 1982)
- (6) Collectors and Miscellaneous Series (BINGANG, October 1983)

Composer and film information have been omitted from reissues.

Keep in mind that the set numbers shown in parentheses after record numbers in the alphabetical list refer to 78 rpm albums. Set numbers for 45's were given in the article dealing with boxed sets.

In a few instances it has been impossible to obtain exact recording dates, especially when the masters were dubbed from tapes prepared for use on the radio. In these cases the dates that Decca cut the masters from the tapes are given, and these are shown with an asterisk after the date.

Our thanks go to Tim Morgereth, Mark Scrimger, Jack Souther, and Stanley Wayman for their help in getting this article together. We are especially in Mr. Wayman's debt for his project of contacting collectors and dealers throughout the country for listings of Bing's records. Much useful information has been obtained from his efforts.

As always, comments and corrections will be gratefully received. Write to Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, Mo. 63122.

And now a word or two about the index to Bing's Decca recordings that will be published in the next issues of BINGANG. Of special concern are the masters, takes, and test pressings that were never issued in this country but were available overseas, both on commercial issues and private releases. My files are in reasonably good shape as far as 78's are concerned, but there is much to be learned about the LP's. Some of these were pressed in very small quantities, but they contain material that is not otherwise available. They should be listed in the index. This is where BINGANG readers can help. Nobody has "everything," but if our members around the world will check their collections for this material, a great deal can be accomplished. If you can help in any way--large or small--you can advance the cause of the Crosby discography in an area that has not been fully explored. This is what we need: (1) Name of LP label, catalog number, and title of album; (2) Title of each selection recorded by Decca, its master (matrix) number and take number (or letter), and date of recording, if given. YOU can make an important contribution. Just send your data to the address given above.

--W.L.M.

ALPHABETICAL LIST OF 27/30000 & 38000 DECCAS

ACCIDENTS WILL HAPPEN (Van Heusen-Burke) (Film: Mr. Music) V.Y. L-5688-A, 6-21-50. Dec. 27241++ (A-790), R: And You'll Be Home.

ACCIDENTS WILL HAPPEN (Van Heusen-Burke) (Film: Mr. Music) Dorothy Kirsten, Jay Blackton O. W-76123-A, 4-11-50. Dec. 27264++ (A-790), R: Milady.

ALABAMA BOUND (Henderson-DeSylva-Green) Buddy Cole Trio. L-9936, 3-14-57. Dec. 9-30488 (45 only), R: Chinatown, My Chinatown.

ALL MY LOVE (BOLERO) (Parish-Contet-Durand) Jeff Alexander Chorus, V.Y. L-5701-A, 6-23-50. Dec. 27117+, R: Friendly Islands, The.

ALL SHE'D SAY WAS "UMH-HUM" (Zany-Emerly-Van-Schenck) Les Brown O. L-7741-1, 6-21-54. Dec. 29568+, R: She Is the Sunshine of Virginia.

ALONG THE NAVAJO TRAIL (4) Andrews Sisters, Vic Schoen O. L-3876-A, 6-29-45. Dec. 27349++ (A-811), R: Go West, Young Man!

AND YOU'LL BE HOME (Van Heusen-Burke) (Film: Mr. Music) Ken Lane Singers, V.Y. L-5686-A, 6-21-50. Dec. 27241++ (A-790), R: Accidents Will Happen.

ANGEL BELLS (Ruby-Hagen-Spencer) Chorus, Studio Orch. L-8527-1, 7-1-55. Dec. 29636+, R: Let's Harmonize.

ANY TOWN IS PARIS WHEN YOU'RE YOUNG (Adair-Trotter) Jud Conlon Choir, J.S.T. L-6052-A, 2-8-51. Dec. 27483+, R: Sentimental Music.

APRIL SHOWERS (Silvers - DeSylva) Jud Conlon Rhythmaires, Jack Pleis O. L-9150-A, 4-17-56. Dec. 30023+, R: When My Baby Smiles at Me.

AROUND THE WORLD (Young-Adamson) Buddy Cole O. L-9584-A, 10-3-56. Dec. 30120+, R: Love In a Home. Dec. 30262+, [R: Around the World, by Victor Young O.--non Bing]. Dec. 9-38031 (45 only), R: Mississippi Mud.

AT LAST! AT LAST! (L'AMÉ DES POETES) (Trenet-Miles) J.S.T. L-6575-A, 12-19-51. Dec. 27934+, R: Isle of Innisfree, The.

AUTUMN LEAVES (LES FEUILLES MORTES) (Kosma-Prevert-Mercer) Axel Stordahl O. L-5826-A, 9-7-50. Dec. 27231+, R: This Is the Time.

AVE MARIA (2) Choir, V.Y. L-3903-A, 7-30-45. Dec. 27158+ (A-405), R: Home Sweet Home.

BACK IN THE OLD ROUTINE (Stone) Donald O'Connor, Matty Matlock All-Stars. L-7508-1, 12-30-53. Dec. 29035+, R: If There's Anybody Here.

BEAUTIFUL LOVE (2) V.Y. L-3473-A, 7-24-44. Dec. 27549++ (A-847), R: Yours Is My Heart Alone.

BELLS OF ST. MARY'S, THE (2) J.S.T. L-3962-A, 9-10-45. Dec. 28261+, R: I'll Take You Home Again, Kathleen.

BEST THING FOR YOU, THE (Berlin) Sonny Burke O. L-5850-A, 9-21-50. Dec. 27250++ (A-805), R: Marrying for Love.

BETSY (4) Andrews Sisters, Vic Schoen O. L-3888-A, 7-3-45. Dec. 27555++ (A-844), R: Weddin' Day.

BEYOND THE REEF (Pitman) Chorus, Lyn Murray O. L-5816-A, 9-5-50. Dec. 27219+, R: Harbor Lights.

BLACK BALL FERRY LINE (Thompson-Rarig) Andrews Sisters, Vic Schoen O. L-6030-A, 2-1-51. Dec. 27631+, R: Yodeling Ghost.

BLUE SKIES (Berlin) (Film: White Christmas) Danny Kaye, Joseph J. Lilley O. W-86772, 9-9-54. Dec. 29341+. On same side: I'd Rather See a Minstrel Show/Mandy. R: Old Man, The/Gee, I Wish I Was Back in the Army.

BOLERO
See: ALL MY LOVE.

BONNE NUIT (Livingston-Evans) (Film: Here Comes the Groom) J.S.T. L-6320-A, 6-20-51. Dec. 27679+, R: Your Own Little House.

CALL OF THE SOUTH (Berlin) Gary Crosby, Matty Matlock All-Stars. L-7510-1, 12-31-53. Dec. 29147+, R: Cornbelt Symphony.

CELA M'EST ÉGAL (IF IT'S ALL THE SAME TO YOU) (Van Heusen-Burke) (Film: Little Boy Lost) J.S.T. L-7082-A, 3-12-53. Dec. 28805+, R: Magic Window, The.

CHANGING PARTNERS (Darion-Coleman) Jud Conlon Rhythmaires, Perry Botkin O. L-7462-A, 11-14-53. Dec. 28969+, R: Y'all Come.

CHICAGO STYLE (Van Heusen-Burke) (Film: Road to Bali) Bob Hope, Joe Lilley O. L-6820-A, 6-23-52. Dec. 28513++ (A-926), R: Road to Bali.

CHINATOWN, MY CHINATOWN (6) Buddy Cole Trio. L-9941, 3-14-57. Dec. 9-30488 (45 only), R: Alabama Bound.

CHRISTMAS IN KILLARNEY (Redmond-Cavanaugh-Weldon) Jud Conlon Rhythmaires, J.S.T. L-6462-A, 10-1-51. Dec. 27831+, R: It's Beginning to Look Like Christmas.

CHRISTMAS IS A-COMIN' (Luther) Jud Conlon Rhythmaires, Buddy Cole O. L-8805-1, 11-22-55. Dec. 29790+, R: Is Christmas Only a Tree? Dec. 30126+, R: I Heard the Bells on Christmas Day.

CHURCH BELLS (Sanders) Buddy Cole Trio. L-11217, 8-17-58. Dec. 9-30828 (45 only), R: Rain.

CLOSE AS PAGES IN A BOOK (2) J.S.T. L-3802-A, 4-18-45. Dec. 27276++ (A-648), R: If I Loved You.

COOL WATER (Nolan) Andrews Sisters, Matty Matlock O. L-6871-A, 9-5-52. Dec. 28419+, R: South Rampart Street Parade.

COPACABANA (Stillman-Ribeiro-DeBarro-Braga) Vocal Quartet & Bando da Lua L-6040-A, 2-5-51. Dec. 27951+, R: Granada.

CORNBELT SYMPHONY (Mellin-Simons) Gary Crosby, Matty Matlock All-Stars. L-7509-1, 12-31-53. Dec. 29147+, R: Call of the South.

COUNT YOUR BLESSINGS INSTEAD OF SHEEP (Berlin) (Film: White Christmas) Joseph J. Lilley O. L-7650-1, 5-4-54. Dec. 29251+, R: What Can You Do with a General?

COUNTRY STYLE (4) Calico Klds, J.S.T. L-4329-A, 11-19-46. Dec. 27553++ (A-844), R: Home Cookin'.

CROSBY CHRISTMAS, A, PTS. 1 & 2 (6) (Includes That Christmas Feeling & I'd Like to Hitch a Ride with Santa Claus) Gary, Philip, Dennis & Lindsay Crosby, Jeff Alexander Chorus, J.S.T. L-5819-A & L-5820-A, 9-5-50. Dec. 27249, both sides.

DEEP IN THE HEART OF TEXAS (1) Woody Herman Woodchoppers. DLA-2828-A, 1-18-42. Dec. 28319+, R: Do You Care?

DISSERTATION ON THE STATE OF BLISS (LOVE AND LEARN) (Arlen-Gershwin). (Film: The Country Girl) Patty Andrews, Male Quartet, Joseph J. Lilley O. L-8071-1, 12-23-54. Dec. 29409+, R: It's Mine, It's Yours.

DIXIELAND BAND, THE (Hanighen-Mercer) Bob Haggart O. W-76113-A, 4-8-50. Dec. 27013++ (A-852), R: Jamboree Jones.

DO YOU CARE? (1) Harry Sosnik O. 69864-A, 10-24-41. Dec. 28319+, R: Deep in the Heart of Texas.

DOMINO (Raye-Ferrari) J.S.T. L-6465-A, 10-4-51. Dec. 27830+, R: When the World Was Young.

DON'T EVER BE AFRAID TO GO HOME (Hilliard-Sigman) King's Men, Perry Botkin String Band. L-6657-A, 2-19-52. Dec. 28061+, R: Rosaleen.

DOWN BY THE RIVERSIDE (Jordan) Gary Crosby, J.S.T. L-7454-A, 11-4-53. Dec. 28955+, R: What a Little Moonlight Can Do.

EAGLE AND ME, THE (2) Mixed Chorus, Camarata O. W-72578-A, 11-24-44. Dec. 27278++ (A-648), R: Evelina.

EARLY AMERICAN (Van Heusen-Burke) (Film: You Can Change the World) V.Y. L-5702-A, 6-23-50. Dec. 27441++ (A-826), R: My Own Bit of Land.

EMBRASSE-MOI BIEN (Contet - Durand - Driscoll) (English version) Paul Durand O. W-84782-A, 5-16-53. Dec. 28814+, R: Mademoiselle de Paree.

EVELINA (2) Camarata O. W-72579-A, 10-13-44, dubbed from master #72427-A, 11-24-44. Dec. 27278++ (A-648), R: Eagle and Me, The.

FAREWELL (Blackburn-Bruns) Chorus, Ken Darby O. L-8233-1, 3-11-55. Dec. 29483+, R: Jim, Johnny and Jonas.

FEUDIN' AND FIGHTIN' (4) Jesters, Bob Haggart O. W-73909-A, 5-8-47. Dec. 27500++ (A-852), R: Goodbye, My Lover, Goodbye.

FEUILLES MORTES, LES
See: AUTUMN LEAVES.

FIRST SNOWFALL, THE (Burke-Webster) Jud Conlon Rhythmaires, Buddy Cole O. L-8806, 11-22-55. Dec. 29777+, R: Next Time It Happens, The.

FLIGHT OF FANCY, A (Warren-Robin) (Film: Just for You) Camarata O. L-6643-A, 2-14-52. Dec. 28217+, R: Just for You.

FORSAKING ALL OTHERS (W. & R. Watkins) Andrews Sisters, Vic Schoen O. L-6044-A, 2-8-51. Dec. 27477+, R: Sparrow in the Tree Top.

FRIENDLY ISLANDS, THE (Arlen-Blane) Jeff Alexander Chorus, V.Y. L-5700-A, 6-23-50. Dec. 27117+, R: All My Love.

GALWAY BAY (4) V.Y. L-4583-A, 11-27-47. Dec. 28195+++, R: Isle of Innisfree, The.

GEE, I WISH I WAS BACK IN THE ARMY (Berlin) (Film: White Christmas) Danny Kaye, Chorus, Joseph J. Lilley O. L-7624-A, 4-10-54. Dec. 29341+. On same side: Old Man, The. R: Blue Skies/I'd Rather See a Minstrel Show/Mandy.

GETTING TO KNOW YOU (Rodgers-Hammerstein) V.Y. L-6220-A, 4-9-51. Dec. 27589+, R: I Whistle a Happy Tune.

GIGI (Lerner-Loewe) Chorus, Pete King O. L-10676, 12-27-57. Dec. 9-30555 (45 only), R: Trust Your Destiny to Your Star.

GIRL FRIEND, THE (Rodgers-Hart) Tommy Dorsey O. L-5986-A, 1-7-51. Dec. 27801+, R: Without a Word of Warning.

GIRL OF MY DREAMS (1, 2) J.S.T. DLA-1768-A, 6-9-39. Dec. 27551++ (A-847), R: I'll Remember April.

GO WEST, YOUNG MAN! (4) Andrews Sisters, Vic Schoen O. L-4396-A, 3-26-47. Dec. 27349++ (A-811), R: Along the Navajo Trail.

GOING MY WAY (2) J.S.T. L-3309-A, 2-7-44. Dec. 27605+ (A-405), R: Swinging on a Star.

GONE FISHIN' (C. & N. Kenny) Louis Armstrong, J.S.T. L-6262-A, 4-25-51. Dec. 27623+, R: We All Have a Song in Our Hearts.

GOODBYE, MY LOVER, GOODBYE (4) Jesters, Bob Haggart O. W-73910-A, 5-8-47. Dec. 27500++ (A-852), R: Feudin' and Fightin'.

GRANADA (Lara-Dodd) Chorus, Bando da Lua. L-6043-A & B, 2-5-51. Dec. 27951+, R: Copacabana. Dec. 28743+, R: It Had to Be You.

HAPPY TUNE, THE
See: SAM'S SONG.

HARBOR LIGHTS (Kennedy-Williams) Chorus, Lyn Murray O. L-5815-A, 9-5-50. Dec. 27219+, R: Beyond the Reef.

HELLO, YOUNG LOVERS (Rodgers-Hammerstein) V.Y. L-6219-A, 4-9-51. Dec. 27588+, R: Something Wonderful.

HELPLESS (Wells) Russ Morgan O. L-5239-A, 12-5-49. Dec. 27143+, R: This Could Be Forever.

HERE ENDS THE RAINBOW (King-Burke) Betty Mullin, Lyn Murray O. L-6057-A, 2-9-51. Dec. 27595+, R: With This Ring I Thee Wed.

HIGH ON THE LIST (Van Heusen-Burke) (Film: Mister Music) Andrews Sisters, Vic Schoen O. L-5452-A, 3-24-50. Dec. 27173++ (A-790), R: Life Is So Peculiar.

HOME COOKIN' (Livingston-Evans) Jud Conlon Rhythmaires, Perry Botkin String Band. W-76144-A, 4-12-50. Dec. 27019+, R: When the Sun Goes Down. Dec. 27553++ (A-844), R: Country Style.

HOME SWEET HOME (2, 4) Choir, V.Y. L-3902-A, 7-30-45. Dec. 27158+ (A-405), R: Ave Maria.

HONEYSUCKLE ROSE (Waller-Razaf) Buddy Cole Trio. L-9261-A, 5-22-56. Dec. 29981+, R: Swanee.

HOOT MON (Van Heusen-Burke) (Film: Road to Bali) Bob Hope, Mellomen, Joe Lilley O. L-6819-A, 6-23-52. Dec. 28514++ (A-926), R: Merry-Go-Run-Around.

HUSH-A-BYE (Fain - Seelen - Thomas) Fred Waring Glee Club & O. W-83729-A, 12-15-52. Dec. 28581+, R: Mother Darlin'.

HYMNE A L'AMOUR
See: IF YOU LOVE ME.

I CAN'T BELIEVE THAT YOU'RE IN LOVE WITH ME (4) Carmen Cavallaro, piano. L-3905-A, 8-7-45. Dec. 28963+, R: Ida, Sweet as Apple Cider.

I CROSS MY FINGERS (Kent-Farrar) Axel Stordahl O. L-5696-A, 6-22-50. Dec. 27111+, R: Vie en Rose, La.

I DIDN'T SLIP, I WASN'T PUSHED, I FELL (Pola-Wyle) Aristokats, Sy Oliver O. W-76115-A, 4-8-50. Dec. 27018+, R: So Tall a Tree.

I GET SO LONELY (Ballard) Guy Lombardo O. W-85799-1, 1-29-54. Dec. 29054+, R: Young at Heart.

I HEARD THE BELLS ON CHRISTMAS DAY (Marks-Long-fellow) Ken Darby Singers, Buddy Cole O. L-9585-A, 10-3-56. Dec. 30126+, R: Christmas Is A-Comin'. Dec. 9-38056 (45 only), R: Rudolph, the Red-Nosed Reindeer.

I KISS YOUR HAND, MADAME (4) V.Y. L-4345-A, 1-17-47. Dec. 27550++ (A-847), R: Kiss in Your Eyes, The.

I LOVE MY BABY (MY BABY LOVES ME) (Warren-Green) Jud Conlon Rhythmaires, J.S.T. L-6896-A, 11-17-52*. Dec. 28683+, R: There's Music in You.

I LOVE YOU (Based on Grieg's Ich Liebe Dich) (2) J.S.T. L-3706-A, 12-15-44. Dec. 27277++ (A-648), R: They Say It's Wonderful.

I MIGHT BE YOUR ONCE-IN-A-WHILE (Herbert-Smith) J.S.T. L-6049-A, 2-7-51. Dec. 9-27643++ (45 only), R: Indian Summer.

I ONLY WANT A BUDDY--NOT A SWEETHEART (1, 2) V.Y. DLA-2313-A, 12-30-40. Dec. 27554++ (A-844), R: When the White Azaleas Start Bloom-ing.

I STILL SEE ELISA (Lerner-Loewe) J.S.T. L-6495-A, 10-19-51. Dec. 27852+, R: Weaver of Dreams, A.

I WHISTLE A HAPPY TUNE (Rodgers-Hammerstein) V.Y. L-6218-A, 4-9-51. Dec. 27589+, R: Getting to Know You.

I WILL REMEMBER YOU (Anderson-Nott) Chorus, Lyn Murray O. L-5817-A, 9-5-50. Dec. 27768+, R: Loneliness of Evening, The.

I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS See: CROSBY CHRISTMAS, A, PTS. 1 & 2.

I'D RATHER SEE A MINSTREL SHOW (Berlin) (Film: White Christmas) Danny Kaye, Joseph J. Lilley O. W-86772, 9-9-54. Dec. 29341+. On same side: Blue Skies/Mandy. R: Old Man, The/Gee, I Wish I Was Back in the Army.

IDA, SWEET AS APPLE CIDER (1, 6) Foursome, J.S.T. Frying Pan Five. DLA-1722-A, 3-15-39. Dec. 28963+, R: I Can't Believe That You're In Love with Me.

IF I LOVED YOU (2) J.S.T. L-4735-A, 12-24-47. Dec. 27276++ (A-648), R: Close as Pages in a Book.

IF I WERE A BELL (Loesser) Patti Andrews, Vic Schoen O. L-5831-A, 9-7-50. Dec. 27232++ (A-805), R: I've Never Been in Love Before.

IF IT'S ALL THE SAME TO YOU See: CELA M'EST ÉGAL.

IF THERE'S ANYBODY HERE (Robison-Shand) Donald O'Connor, Matty Matlock All-Stars. L-7507-1, 12-30-53. Dec. 29035+, R: Back in the Old Routine.

IF YOU LOVE ME (HYMNE A L'AMOUR) (Parsons-Monnot) J.S.T. L-7648-A, 4-30-54. Dec. 29144+, R: Liebchen.

I'LL REMEMBER APRIL (2, 4) J.S.T. L-3455-A, 7-7-44. Dec. 27551++ (A-847), R: Girl of My Dreams.

I'LL SI-SI YA IN BAHIA (Warren-Robin) (Film: Just for you) Andrews Sisters, J.S.T. L-6658-A, 2-21-52. Dec. 28256++, R: Live Oak Tree, The.

I'LL TAKE YOU HOME AGAIN, KATHLEEN (2, 4) J.S.T. L-3898-A, 7-17-45. Dec. 28261+, R: Bells of St. Mary's, The.

IN A LITTLE SPANISH TOWN (Wayne-Lewis-Young) Buddy Cole Trio. L-8849-1, 11-23-55. Dec. 29850+, R: Ol' Man River.

IN THE COOL, COOL, COOL OF THE EVENING (Carmichael-Mercer) (Film: Here Comes the Groom) Jane Wyman, Four Hits & a Miss, Matty Matlock All-Stars. L-6318-A, 6-20-51. Dec. 27678+, R: Misto Cristofolo Colombo.

IN THE GOOD OLD SUMMERTIME (Evans - Shields) J.S.T. L-7705-1, 5-21-54. Dec. 29212+, R: Oh, Tell Me Why.

INDIAN SUMMER (Herbert-Dubin) J.S.T. L-6050-A, 2-7-51. Dec. 9-27643++ (45 only), R: I Might Be Your Once-in-a-While.

IS CHRISTMAS ONLY A TREE? (Rebek) Buddy Cole O. L-8820, 11-23-55. Dec. 29790+, R: Christmas Is A-Comin'.

ISLE OF INNISFREE, THE (Farrelly) J.S.T. L-6576-A, 12-19-51. Dec. 27934+, R: At Last! At Last! Dec. 28195++, R: Galway Bay.

IT HAD TO BE YOU (Jones-Kahn) J.S.T. Dixieland Group. L-6650-A, 2-14-52. Dec. 28743+, R: Granada.

IT'S BEGINNING TO LOOK LIKE CHRISTMAS (Willson) Jud Conlon Rhythmairs, J.S.T. L-6463-A, 10-1-51. Dec. 27831+, R: Christmas in Killarney.

IT'S MINE, IT'S YOURS (THE PITCHMAN) (Arlen-Gershwin) (Film: The Country Girl) Girls Trio, Joseph J. Lilley O. L-8069-1, 12-23-54. Dec. 29409+, R: Dissertation on the State of Bliss.

I'VE GOT TO FALL IN LOVE AGAIN (Van Heusen-Burke) Dave Barbour O. L-6307-A, 6-8-51. Dec. 27653+. R: Shanghai.

I'VE NEVER BEEN IN LOVE BEFORE (Loesser) Axel Stordahl O. L-5827-A, 9-7-50. Dec. 27232++ (A-805), R: If I Were a Bell.

JAMBOREE JONES (Mercer) Tatlers, Bob Haggart O. W-76114-A, 4-8-50. Dec. 27013++ (A-852), R: Dixieland Band, The.

JIM, JOHNNY AND JONAS (Bond) Chorus, Ken Darby O. L-8232-1, 3-11-55. Dec. 29483+, R: Farewell.

JOHN BARLEYCORN (Schwartz-Anderson) (TV Film: High Tor) Chorus, Joseph J. Lilley O. L-8895-A, 12-27-55. Dec. 29817+, R: When You're In Love.

JUST A LITTLE LOVIN' (Arnold-Clements) Grady Martin & Slew Foot Five. W-82553-A, 3-23-52. Dec. 28265+, R: Till the End of the World.

JUST A PRAYER AWAY (4) Ethel Smith, organ, Ken Darby Singers, V.Y. L-3471-A, 7-24-44. Dec. 27442++ (A-826), R: My Mother's Waltz.

JUST FOR YOU (Warren-Robin) (Film: Just for You) Camarata O. L-6644-A, 2-14-52. Dec. 28217+ R: Flight of Fancy, A. Dec. 28254+++, R: On the 10:10 from Ten-Ten-Tennessee.

KEEP IT A SECRET (Robinson) Jud Conlon Rhythmairs, J. S. T. L-6935-A, 11-12-52. Dec. 28511+, R: Sleigh Bell Serenade.

KISS IN YOUR EYES, THE (4) V.Y. L-4346-A, 1-17-47. Dec. 27550++ (A-847), R: I Kiss Your Hand, Madame.

L'AME DES POETES See: AT LAST! AT LAST!

LAND AROUND US, THE (Arlen-Gershwin) (Film: The Country Girl) Chorus, Joseph J. Lilley O. L-8068-1, 12-23-54. Dec. 29410+, R: Search Is Through, The.

LAST MILE HOME, THE (4) Ken Lane Singers, V.Y. L-5007-A, 5-11-49. Dec. 27443++ (A-826), R: Meadows of Heaven, The.

LET'S HARMONIZE (Burke-Skinner-Fouch) Mellomen, Studio Orch. L-8529-1, 7-1-55. Dec. 29636+, R: Angel Bells.

LIEBCHEN (Sherman-Wayne) J.S.T. L-7614-1, 3-31-54. Dec. 29144+, R: If You Love Me.

LIFE IS SO PECULIAR (Van Heusen-Burke) (Film: Mister Music) Andrews Sisters, Vic Schoen O. L-5451-A, 3-24-50. Dec. 27173++ (A-790), R: High on the List.

LITTLE JACK FROST, GET LOST (Stillman-Ellis) Peggy Lee, J.S.T. L-6897-A, 11-17-52*. Dec. 28463+, R: Sleigh Ride.

LIVE OAK TREE, THE (Warren-Robin) (Film: Just for You) Andrews Sisters, J.S.T. L-6659-A, 2-21-52. Dec. 28256+++, R: I'll Si-Si Ya in Bahia.

LONELINESS OF EVENING, THE (Rodgers-Hammerstein) Jud Conlon Choir, J.S.T. L-6053-A, 2-7-51. Dec. 27768+, R: I Will Remember You.

LOOKS LIKE A COLD, COLD WINTER (Fulton-Goering-James) Lee Gordon Singers, Sonny Burke O. L-5833-A, 9-8-50. Dec. 27230+, R: Marshmallow World, A.

LOVE AND LEARN See: DISSERTATION ON THE STATE OF BLISS.

LOVE IN A HOME (Mercer-DePaul) Buddy Cole O. L-9586-A, 10-3-56. Dec. 30120+, R: Around the World.

LOVE ME OR LEAVE ME (Kahn-Donaldson) J.S.T. L-4728-A, 12-24-47. Dec. 27667+, R: Row, Row, Row.

MADAMEISELLE DE PAREE (Durand-Contet-Maschwitz) (English version) Paul Durand O. W-84783-A, 5-16-53. Dec. 28814+, R: Embrasse-Moi Bien.

MAGIC WINDOW, THE (Van Heusen - Burke) (Film: Little Boy Lost) J.S.T. L-7083-A, 3-12-53. Dec. 28805+, R: Cela M'est Égal.

MANDY (Berlin) (Film: White Christmas) Danny Kaye, Joseph J. Lilley O. W-86772, 9-9-54. Dec. 29341+. On same side: Blue Skies/I'd Rather See a Minstrel Show. R: Old Man, The/Gee, I Wish I Was Back in the Army.

MARIA BONITA (Lara-Worth) Vocal Quartet, Bando da Lua. L-6042-A, 2-5-51. Dec. 27536+, R: Quizas, Quizas, Quizas.

MARRYING FOR LOVE (Berlin) Sonny Burke O. L-5849-A, 9-21-50. Dec. 27250++ (A-805), R: Best Thing for You, The.

MARSHMALLOW WORLD, A (DeRose-Sigman) Lee Gordon Singers, Sonny Burke O. L-5834-A, 9-8-50. Dec. 27230+, R: Looks Like a Cold, Cold Winter.

MAY THE GOOD LORD BLESS AND KEEP YOU (Willson) Ken Darby Singers & O. L-5954-A, 12-13-50. Dec. 27404+, R: Perfect Day, A.

MEADOWS OF HEAVEN, THE (4) Ken Lane Singers, V.Y. L-5006-A, 5-11-49. Dec. 27443++ (A-826), R: Last Mile Home. The.

MELE KALIKIMAKA (Anderson) Andrews Sisters, Vic Schoen O. L-5830-A, 9-7-50. Dec. 27228+, R: Poppa Santa Claus.

MERRY-GO-RUN-AROUND (Van Heusen - Burke) (Film: Road to Bali) Bob Hope, Peggy Lee, Sonny Burke O. L-6822-A, 6-24-52. Dec. 28514++ (A-926), R: Hoot Mon.

MILADY (Van Heusen-Burke) (Film: Mr. Music) Dorothy Kirsten, Jay Blackton O. W-76124-A, 4-11-50. Dec. 27264++ (A-790), R: Accidents Will Happen.

MINE (4) Judy Garland, Joseph Lilley O. L-3486-A, 7-31-44. Dec. 28210+, R: You've Got Me Where You Want Me.

MISSISSIPPI MUD (Barriis-Cavanaugh) Buddy Cole Trio. MG-3669, 4-24-54. Dec. 9-38031 (45 only), R: Around the World.

MISTO CRISTOFLO COLUMBO (Livingston-Evans) (Film: Here Comes the Groom) Jane Wyman, Four Hits & a Miss, Matty Matlock All-Stars. L-6319-A, 6-20-51. Dec. 27678+, R: In the Cool, Cool, Cool of the Evening.

MOON CAME UP WITH A GREAT IDEA LAST NIGHT, THE (Van Heusen-Burke) Peggy Lee, Vic Schoen O. L-6768-A, 5-16-52. Dec. 28238+, R: Watermelon Weather.

MOONLIGHT BAY (Wenrich-Madden) Gary Crosby, Matty Matlock All-Stars. L-6181-A, 3-22-51. Dec. 27577+, R: When You and I Were Young Maggle Blues.

MORE, I CANNOT WISH YOU (Loesser) Jud Conlon Choir, J.S.T. L-6051-A, 2-7-51. Dec. 27508+, R: Silver Moon.

MOTHER DARLIN' (Willson) Fred Waring Glee Club & O. W-83728-A, 12-15-52. Dec. 28581+, R: Hush-A-Bye.

MY LOVE, MY LOVE (Haymes-Acquaviva) J.S.T. L-7518-1, 12-31-53. Dec. 29024+, R: Secret Love.

MY MOTHER'S WALTZ (4) Ethel Smith, organ, Ken Darby Singers, V.Y. L-3472-A, 7-24-44. Dec. 27442++ (A-826), R: Just a Prayer Away.

MY OWN BIT OF LAND (Whitney-Kramer) Ken Darby Singers, Rhythm Accomp. L-5291-A, 12-22-49. Dec. 27441++ (A-826), R: Early American. Dec. 27606+, R: Old Soldiers Never Die.

NEXT TIME IT HAPPENS, THE (Rodgers-Hammerstein) Jud Conlon Rhythmairs, Buddy Cole O. L-8808, 11-22-55. Dec. 29777+, R: First Snowfall, The.

NOBODY (Williams-Rogers) J.S.T. L-8218-1, 4-2-47. Dec. 29493+, R: Silver Moon.

NOBODY'S DARLIN' BUT MINE (2, 4) V.Y. DLA-2844-A, 1-26-42. Dec. 29634+, R: You Are My Sunshine.

NOW IS THE HOUR (4) Ken Darby Choir, Instr. Accomp. L-4541-A, 11-8-47. Dec. 30082+, R: Tumbling Tumbleweeds.

OH BABY MINE, I GET SO LONELY
See: I GET SO LONELY

OH, TELL ME WHY (Anon.) Male Chorus, J.S.T. L-7652-A, 4-28-54. Dec. 29212+, R: In the Good Old Summertime.

OH! WHAT A BEAUTIFUL MORNING (2) Trudy Erwin, Sportsmen Glee Club. L-3182-A, 8-23-43. Dec. 27275++ (A-648), R: People Will Say We're In Love.

OHIO (Bernstein-Comden-Green) Jud Conlon Rhythmairs, J.S.T. L-7042-A, 2-9-53. Dec. 28610+, R: Quiet Girl, A.

OL' MAN RIVER (Kern-Hammerstein) Buddy Cole Trio. L-8848-1, 11-23-55. Dec. 29850+, R: In a Little Spanish Town.

OLD MAN, THE (Berlin) (Film: White Christmas) Danny Kaye, Chorus, Joseph J. Lilley O. L-7624-A, 4-10-54. Dec. 29341+. On same side: Gee, I Wish I Was Back in the Army. R: Blue Skies/I'd Rather See a Minstrel Show/Mandy.

OLD SOLDIERS NEVER DIE (Glazer) Rhythmairs, J.S.T. L-6254-A, 4-25-51. Dec. 27606+, R: My Own Bit of Land.

ON THE 10:10 FROM TEN-TEN-TENNESSEE (Warren-Robin) (Film: Just for You) Ben Lessy, Nathan Van Cleave O. L-6755-A, 5-8-52. Dec. 28254+++, R: Just for You.

ONCE MORE THE BLUE AND WHITE (Van Heusen-Burke) (Film: Mister Music) Ken Lane Singers, V.Y. L-5687-A, 6-21-50. Dec. 27263++ (A-790), R: Wouldn't It Be Funny?

OPEN UP YOUR HEART (Washburne-Carling) Perry Botkin, guitar, King's Men, Cass County Boys. L-6815-A, 6-17-52. Dec. 28470+, R: You Don't Know What Lonesome Is.

PENNIES FROM HEAVEN (1) Frances Langford, Louis Armstrong, Jimmy Dorsey O. DLA-580-A, 8-17-36. Dec. 29226, R: Pennies from Heaven Medley (12-inch).

PENNIES FROM HEAVEN MEDLEY (1) Frances Langford, Louis Armstrong, Jimmy Dorsey O. (Bing sings So Do I as a duet with Frances Langford) DLA-579-A, 8-17-36. Dec. 29226, R: Pennies from Heaven (12-inch).

PEOPLE WILL SAY WE'RE IN LOVE (2) Trudy Erwin, Sportsmen Glee Club. L-3181-A, 8-23-43. Dec. 27275++ (A-648), R: Oh! What a Beautiful Morning.

PERFECT DAY, A (Bond) Ken Darby Singers & O. L-5953-A, 12-13-50. Dec. 27404+, R: May the Good Lord Bless and Keep You.

PERHAPS, PERHAPS, PERHAPS
See: QUIZAS, QUIZAS, QUIZAS.

PITCHMAN, THE
See: IT'S MINE, IT'S YOURS.

PLAY A SIMPLE MELODY (Berlin) Gary Crosby, Matty Matlock All-Stars. L-5698-A, 6-23-50. Dec. 27112+, R: Sam's Song.

POINCIANA (SONG OF THE TREE) (2) J.S.T. L-3202-A, 10-1-43. Dec. 28303+, R: Symphony.

POPPA SANTA CLAUS (Van Heusen-Burke) Andrews Sisters, Vic Schoen O. L-5829-A, 9-7-50. Dec. 27228+, R: Mele Kalikimaka.

QUIET GIRL, A (Bernstein-Comden-Green) J.S.T. L-7044-A, 2-9-53. Dec. 28610+, R: Ohio.

QUIZAS, QUIZAS, QUIZAS (PERHAPS, PERHAPS, PERHAPS) (Davis-Farres) Vocal Quartet, Bando da Lua. L-6041-A, 2-5-51. Dec. 27536+, R: Maria Bonita.

RAIN (Ford-Morgan-Swanstrom) Buddy Cole Trio. L-11218, 10-17-58. Dec. 9-30828 (45 only), R: Church Bells.

RIVER, THE (Meilin-Concina) J.S.T. L-7617-1, 3-31-54. Dec. 29376+, R: Tobermory Bay.

ROAD TO BALI (Van Heusen-Burke) (Film: Road to Bali) Bob Hope, Rhythmairs, Sonny Burke O. L-6821-A, 6-24-52. Dec. 28513++ (A-926), R: Chicago Style.

ROSALEEN (Goodhart-Seymour-Fryberg) King's Men, Perry Botkin String Band. L-6656-A, 2-19-52. Dec. 28061+, R: Don't Ever Be Afraid to Go Home.

ROW, ROW, ROW (Monaco-Jerome) J.S.T. L-6309-A, 6-8-51. Dec. 27667+, R: Love Me or Leave Me.

RUDOLPH, THE RED-NOSED REINDEER (6) Jud Conlon Rhythmaires, J.S.T. L-5695-A, 6-22-50. Dec. 27159+, R: Teddy Bear's Picnic, The. Dec. 9-38056 (45 only), R: I Heard the Bells on Christmas Day.

ST. PATRICK'S DAY PARADE (Lange-Heath) Mellomen, Matty Matlock O. L-6033-A, 2-1-51. Dec. 27478+, R: With My Shillelagh Under My Arm.

SAM'S SONG (THE HAPPY TUNE) (Quadling-Elliott) Gary Crosby, Matty Matlock All-Stars. L-5699-A, 6-23-50. Dec. 27112+, R: Play a Simple Melody.

SEARCH IS THROUGH, THE (Arlen-Gershwin) (Film: The Country Girl) Joseph J. Lilley O. L-8070, 12-23-54. Dec. 29410+, R: Land Around Us, The.

SECRET LOVE (Fain-Webster) J.S.T. L-7514-1, 12-31-53. Dec. 29024+, R: My Love, My Love.

SENTIMENTAL MUSIC (Wayne-Care) J.S.T. L-6034-A, 2-2-51. Dec. 27483+, R: Any Town Is Paris When You're Young.

SHANGHAI (Hilliard-DeLugg) Dave Barbour O. L-6308-A, 6-8-51. Dec. 27653+, R: I've Got to Fall in Love Again.

SHE IS THE SUNSHINE OF VIRGINIA (MacDonald-Carroll) Les Brown O. L-7742-1, 6-21-54. Dec. 29568+, R: All She's Say Was "Umh-Hum."

SILVER BELLS (Livingston-Evans) Carole Richards, J.S.T. L-5832-A, 9-8-50. Dec. 27229+, R: That Christmas Feeling.

SILVER MOON (Romberg-Donnelly) J.S.T. L-6035-A, 2-2-51. Dec. 27508+, R: More, I Cannot Wish You. Dec. 29493+, R: Nobody.

SLEIGH BELL SERENADE (Burke-Webster) Jud Conlon Rhythmaires, J.S.T. L-6936-A, 11-12-52. Dec. 28511+, R: Keep It a Secret.

SLEIGH RIDE (Anderson-Parish) Jud Conlon Rhythmaires, J.S.T. L-6895-A, 11-17-52*. Dec. 28463+, R: Little Jack Frost, Get Lost.

SNOW (Berlin) (Film: White Christmas) Danny Kaye, Peggy Lee, Trudy Stevens, Chorus, Joseph J. Lilley O. L-7623-A, 4-10-54. Dec. 29342+, R: White Christmas.

SO DO I
See: PENNIES FROM HEAVEN MEDLEY.

SO TALL A TREE (Hall) Aristokats, Sy Oliver O. W-76116-A, 4-8-50. Dec. 27018+, R: I Didn't Slip, I Wasn't Pushed, I Fell.

SOMETHING WONDERFUL (Rodgers-Hammerstein) V.Y. L-6221-A, 4-9-51. Dec. 27588+, R: Hello, Young Lovers.

SONG FROM DESIREE, THE (WE MEET AGAIN) (Newman-Darby) Jud Conlon Choir, Alfred Newman O. L-7934-1, 9-23-54. Dec. 29357+, R: Who Gave You the Roses?

SONG OF THE TREE
See: POINCIANA.

SOUTH RAMPART STREET PARADE (Bauduc-Haggart-Ailen) Andrews Sisters, Matty Matlock O. L-6870-A, 9-5-52. Dec. 28419+, R: Cool Water.

SPARROW IN THE TREE TOP (Merrill) Andrews Sisters, Vic Schoen O. L-6045-A, 2-8-51. Dec. 27477+, R: Forsaking All Others.

SWANEE (Gershwin-Caesar) Buddy Cole Trio. L-9262-A, 5-22-56. Dec. 29981+, R: Honeysuckle Rose.

SWINGING ON A STAR (2) Williams Bros. Quartet, J.S.T. L-3307-A, 2-7-44. Dec. 27605+ (A-405), R: Going My Way.

SYMPHONY (2) V.Y. L-3968-A, 9-14-45. Dec. 28303+, R: Poinciana.

TEDDY BEAR'S PICNIC, THE (6) Jud Conlon Rhythmaires, V.Y. L-5694-A, 6-22-50. Dec. 27159+, R: Rudolph, the Red-Nosed Reindeer.

TENDERFOOT (Brill-Crosby-Bowen-Botkin) Perry Botkin & his guitars. L-7045-A, 2-10-53. Dec. 28733+, R: Walk Me by the River.

THAT CHRISTMAS FEELING (Van Heusen-Burke) Jeff Alexander Chorus, J.S.T. L-5821-A, 9-6-50. Dec. 27229+, R: Silver Bells
See also: CROSBY CHRISTMAS, A, PTS. 1 & 2.

THAT TUMBLEDOWN SHACK IN ATHLONE (Carlo-Sanders-Pascoe) J. S. T. L-4171-A, 5-7-46. Dec. 28048+, R: Two Shillelagh O'Sullivan.

THEN YOU'VE NEVER BEEN BLUE (Lewis-Young-Fiorito) Tommy Dorsey O. L-5989-A, 1-7-51. Dec. 27461+, R: You Gotta Show Me.

THERE'S MUSIC IN YOU (Rodgers-Hart) J.S.T. L-7041-A, 2-9-53. Dec. 28683+, R: I Love My Baby.

THEY SAY IT'S WONDERFUL (2) Jay Blackton O. W-73299-A, 1-22-46. Dec. 27277++ (A-648), R: I Love You (Grieg).

THIS COULD BE FOREVER (Ruby-Scott) Louanne Hogan, Russ Morgan O. L-5238-A, 12-5-49. Dec. 27143+, R: Helpless.

THIS IS THE TIME (Young-Washington) Axel Stordahl O. L-5828-A, 9-7-50. Dec. 27231+, R: Autumn Leaves.

TILL THE END OF THE WORLD (Horton) Grady Martin & Slew Foot Five. W-82774-A, 4-24-52. Dec. 28265+, R: Just a Little Lovin'.

TO SEE YOU (IS TO LOVE YOU) (Van Heusen-Burke) (Film: Road to Bali) Axel Stordahl O. L-6817-A, 6-20-52. Dec. 28515++ (A-926), [R: Moonflowers, by Peggy Lee--non-Bing].

TOBERMORY BAY (Reine-North-Harper) J.S.T. L-7615-1, 3-31-54. Dec. 29376+, R: River, The.

TRUST YOUR DESTINY TO YOUR STAR (Porter) Chorus, Pete King O. L-10675, 12-27-57. Dec. 9-30555 (45 only), R: Gigi.

TUMBLING TUMBLEWEEDS (1, 6) J.S.T. DLA-1919-A, 2-9-40. Dec. 30082+, R: Now Is the Hour.

TWO SHILLELAGH O'SULLIVAN (Botkin-Foster) King's Men, Perry Botkin String Band. L-6655-A, 2-19-52. Dec. 28048+, R: That Tumbledown Shack in Athlone.

VIE EN ROSE, LA (David-Piaf-Louiguy) (English version) Axel Stordahl O. L-5697-A, 6-22-50. Dec. 27111+, R: I Cross My Fingers.

WALK ME BY THE RIVER (King-Stewart-Rothgeb) Perry Botkin & his guitars. L-7046-A, 2-10-53. Dec. 28733+, R: Tenderfoot.

WALKING THE FLOOR OVER YOU (2, 4) Bob Crosby's Bob Cats. DLA-2999-A, 5-27-42. Dec. 27505++ (A-852), R: When My Dreamboat Comes Home.

WATERMELON WEATHER (Carmichael-Webster) Peggy Lee, Vic Schoen O. L-6769-A, 5-16-52. Dec. 28238+, R: Moon Came Up With a Great Idea Last Night, The.

WE ALL HAVE A SONG IN OUR HEARTS (C. & R. Yale) Lyn Murray O. L-6059-A, 2-9-51. Dec. 27623+, R: Gone Fishin'.

WE MEET AGAIN
See: SONG FROM DESIREE, THE

WEAVER OF DREAMS, A (Young-Elliott) J.S.T. L-6494-A, 10-19-51. Dec. 27852+, R: I Still See Elisa.

WEDDIN' DAY (4) Andrews Sisters, Vic Schoen O. L-4974-A, 4-14-49. Dec. 27555++ (A-844), R: Betsy.

WHAT A LITTLE MOONLIGHT CAN DO (Woods) Gary Crosby, J. S. T. L-7453-A, 11-4-53. Dec. 28955+, R: Down by the Riverside.

WHAT CAN YOU DO WITH A GENERAL? (Berlin) (Film: White Christmas) Joseph J. Lilley O. L-7649-1, 5-4-54. Dec. 29251+, R: Count Your Blessings Instead of Sheep.

WHEN MY BABY SMILES AT ME (Munro-Sterling-Lewis) Jack Pleis O. L-9157-A, 4-17-56. Dec. 30023+, R: April Showers.

WHEN MY DREAMBOAT COMES HOME (2) Bob Crosby's Bob Cats. DLA-2998-A, 5-27-42. Dec. 27505++ (A-852), R: Walking the Floor Over You.

WHEN THE SUN GOES DOWN (O'Keefe-Orton) Ken Darby Singers & Rhythm Accom. L-5292-A, 12-22-49. Dec. 27019+, R: Home Cookin'.

WHEN THE WHITE AZALEAS START BLOOMING (2) V.Y. DLA-2845-A, 1-26-42. Dec. 27554++ (A-844), R: I Only Want a Buddy--Not a Sweetheart.

WHEN THE WORLD WAS YOUNG (Vannier-Phillipe-Gerard-Mercer) J.S.T. L-6464-A, 10-4-51. Dec. 27830+, R: Domino.

WHEN YOU AND I WERE YOUNG MAGGIE BLUES (McHugh-Frost-Butterfield-Johnson) Gary Crosby, Matty Matlock All-Stars. L-6182-A, 3-22-51. Dec. 27577+, R: Moonlight Bay.

WHEN YOU'RE IN LOVE (Schwartz-Anderson) (TV Film: High Tor) Joseph J. Lilley O. L-8896-A, 12-27-55. Dec. 29817+, R: John Barleycorn.

WHITE CHRISTMAS (Berlin) (Film: White Christmas) Danny Kaye, Peggy Lee, Trudy Stevens, Chorus, Joseph J. Lilley O. L-7622-A, 4-10-54. Dec. 29342+, R: Snow.

WHO GAVE YOU THE ROSES? (Newman) Jud Conlon Choir, Alfred Newman O. L-7933, 9-23-54. Dec. 29357+, R: Song from Desiree, The.

WHY DID I TELL YOU I WAS GOING TO SHANGHAI? See: SHANGHAI.

WITH MY SHILLELAGH UNDER MY ARM (Wallace-O'Brien) Mellomen, Matty Matlock O. L-6032-A, 2-1-51. Dec. 27478+, R: St. Patrick's Day Parade.

WITH THIS RING I THEE WED (Asherman-Cornett) Betty Mullin, Lyn Murray O. L-6058-A, 2-9-51. Dec. 27595+, R: Here Ends the Rainbow.

WITHOUT A WORD OF WARNING (Revel-Gordon) (Film: Two for Tonight) Tommy Dorsey O. L-5987-A, 1-7-51. Dec. 27801+, R: Girl Friend, The.

WOULDN'T IT BE FUNNY? (Van Heusen-Burke) (Film: Mister Music) V.Y. L-5689-A, 6-21-50. Dec. 27263++ (A-790), R: Once More the Blue and White.

Y'ALL COME (Duff) Cass County Boys, Perry Botkin O. L-7461-A, 11-14-53. Dec. 28969+, R: Changing Partners.

YODELING GHOST (Jerome) Andrews Sisters, Vic Schoen O. L-6031-A, 2-1-51. Dec. 27631+, R: Black Ball Ferry Line.

YOU ARE MY SUNSHINE (1, 2, 4) V.Y. DLA-2515-A, 7-8-41. Dec. 29634+, R: Nobody's Darlin' But Mine.

YOU DON'T KNOW WHAT LONESOME IS (Carling - Washburne) King's Men, Cass County Boys, Perry Botkin & his guitars. L-6813-A, 6-17-52. Dec. 28470+, R: Open Up Your Heart.

YOU GOTTA SHOW ME (Brooks-Castle) Tommy Dorsey O. L-5988-A, 1-7-51. Dec. 27461+, R: Then You've Never Been Blue.

YOUNG AT HEART (Richards-Leigh) Guy Lombardo O. W-85798-1, 1-29-54. Dec. 29054+, R: I Get So Lonely.

YOUR OWN LITTLE HOUSE (Livingston-Evans) (Film: Here Comes the Groom) J.S.T. L-6321-A, 6-20-51. Dec. 27679+, R: Bonne Nuit.

YOURS IS MY HEART ALONE (1, 4) J.S.T. DLA-1969-A, 3-22-40. Dec. 27549++ (A-847), R: Beautiful Love.

YOU'VE GOT ME WHERE YOU WANT ME (4) Judy Garland, Joseph Lilley O. L-3485-A, 7-31-44. Dec. 28210+, R: Mine.

ZING A LITTLE ZONG (Warren-Robin) (Film: Just for You) Jane Wyman, Jud Conlon Rhythmairs, Nathan Van Cleave O. L-6756-A, 5-8-52. Dec. 28255++, [R: Maiden of Guadalupe, by Jane Wyman--non-Bing].

DISCOGRAPHICAL NOTES

Charles Henry of OKAY has just completed tapping the recordings listed in the article "Crosby Records Before Brunswick" in the April 1981 issue of BINGANG. The tapes include many of the alternate takes listed. Mr. Henry certainly deserves our support in his project of making all of Bing's records available in this convenient and inexpensive form.

For information on these and other recordings by Bing available on tape, write to OKAY, P. O. Box 441, Whitestone, N. Y. 11357. --W.L.M.

NUMERICAL LIST OF 27/30000 & 38000 DECCAS

27013++--The Dixieland Band/Jamboree Jones

27018+ --I Didn't Slip, I Wasn't Pushed, I Fell/ So Tall a Tree

27019+ --Home Cookin'/When the Sun Goes Down

27111+ --I Cross My Fingers/La Vie En Rose

27112+ --Play a Simple Melody/Sam's Song

27117+ --All My Love/The Friendly Islands

27143+ --Helpless/This Could Be Forever

27158+ --Ave Maria/Home Sweet Home

27159+ --Rudolph, the Red-Nosed Reindeer/The Teddy Bear's Picnic

27173++--High on the List/Life Is So Peculiar

27219+ --Beyond the Reef/Harbor Lights

27228+ --Mele Kalikimaka/Poppa Santa Claus

27229+ --Silver Bells/The Christmas Feeling

27230+ --A Marshmallow World/Looks Like a Cold, Cold Winter

27231+ --Autumn Leaves/This Is the Time

27232++--If I Were a Bell/I've Never Been in Love Before

27241++--And You'll Be Home/Accidents Will Happen

27249 --A Crosby Christmas, Pts. 1 and 2

27250++--The Best Thing for You/Marrying for Love

27263++--Once More the Blue and White/Wouldn't It Be Funny?

27264++--Accidents Will Happen/Milady

27275++--Oh! What a Beautiful Morning/People Will Say We're in Love

27276++--If I Loved You/Close as Pages in a Book

27277++--I Love You (Grieg)/They Say It's Wonderful

27278++--Evelina/The Eagle and Me

27349++--Along the Navajo Trail/Go West, Young Man!

27404+ --May the Good Lord Bless and Keep You/ A Perfect Day

27441++--My Own Bit of Land/Early American

27442++--Just a Prayer Away/My Mother's Waltz

27443++--The Meadows of Heaven/The Last Mile Home

27461+ --Then You've Never Been Blue/You Gotta Show Me

27477+ --Forsaking All Others/Sparrow in the Tree Top

27478+ --St. Patrick's Day Parade/With My Shillelagh Under My Arm

27483+ --Any Town Is Paris When You're Young/Sentimental Music

27500++--Feudin' and Fightin'/Goodbye, My Lover, Goodbye

27505++--When My Dreamboat Comes Home/Walking the Floor Over You

27508+ --More, I Cannot Wish You/Silver Moon

27536+ --Marla Bonita/Quilzas, Quilzas, Quilzas

27549++--Beautiful Love/Yours Is My Heart Alone

27550++--I Kiss Your Hand, Madame/The Kiss in Your Eyes

27551++--Girl of My Dreams/I'll Remember April

27553++--Country Style/Home Cookin'

27554++--I Only Want a Buddy--Not a Sweetheart/When the White Azaleas Start Blooming

27555++--Betsy/Weddin' Day

27577+ --Moonlight Bay/When You and I Were Young Maggie Blues

27588+ --Hello, Young Lovers/Something Wonderful

27589+ --Getting to Know You/I Whistle a Happy Tune

27595+ --Here Ends the Rainbow/With This Ring I Thee Wed

27605+ --Going My Way/Swinging on a Star

27606+ --My Own Bit of Land/Old Soldiers Never Die

27623+ --Gone Fishin'/We All Have a Song in Our Hearts

27631+ --Black Ball Ferry Line/Yodeling Ghost

9-27643++(45 only)--I Might Be Your Once-In-a-While/Indian Summer
 27653+ --I've Got to Fall In Love Again/Shanghai
 27667+ --Love Me or Leave Me/Row, Row, Row
 27678+ --In the Cool, Cool, Cool of the Evening/Misto Cristoforo Colombo
 27679+ --Bonne Nuit/Your Own Little House
 27768+ --I Will Remember You/The Loneliness of Evening
 27801+ --The Girl Friend/Without a Word of Warning
 27830+ --Domino/When the World Was Young
 27831+ --Christmas in Killarney/It's Beginning to Look Like Christmas
 27852+ --I Still See Eliza/A Weaver of Dreams
 27934+ --At Last! At Last!/The Isle of Innisfree
 27951+ --Copacabana/Granada
 28048+ --That Tumbledown Shack in Athlone/Two Shillelagh O'Sullivan
 28061+ --Don't Ever Be Afraid to Go Home/Rosalie
 28195++--Galway Bay/The Isle of Innisfree
 28210+ --Mine/You've Got Me Where You Want Me
 28217+ --A Flight of Fancy/Just for You
 28238+ --The Moon Came Up with a Great Idea Last Night/Watermelon Weather
 28254++--Just for You/On the 10:10 from Ten-Ten-Tennessee
 28255++--Zing a Little Zong/[Maiden of Guadalupe]
 28256++--I'll Si-Si Ya in Bahia/The Live Oak Tree
 28261+ --The Bells of St. Mary's/I'll Take You Home Again, Kathleen
 28265+ --Just a Little Lovin'/Till the End of the World
 28303+ --Polciana/Symphony
 28319+ --Do You Care? Deep in the Heart of Texas
 28419+ --Cool Water/South Rampart Street Parade
 28463+ --Little Jack Frost, Get Lost/Sleigh Ride
 28470+ --Open Up Your Heart/You Don't Know What Lonesome Is
 28511+ --Keep It a Secret/Sleigh Bell Serenade
 28513++--Chicago Style/Road to Bali
 28514++--Hoot Mon/Merry-Go-Run-Around
 28515++--To See You/[Moonflowers]
 28581+ --Hush-A-Bye/Mother Darlin'
 28610+ --A Quiet Girl/Ohio
 28683+ --I Love My Baby/There's Music in You
 28733+ --Tenderfoot/Walk Me by the River
 28743+ --Granada/It Had to Be You
 28805+ --The Magic Window/Cela M'est Égal
 28814+ --Embrasse-Moi Bien/Mademoiselle de Par-ee
 28955+ --Down by the Riverside/What a Little Moonlight Can Do
 28963+ --Ida, Sweet as Apple Cider/I Can't Believe That You're in Love with Me
 28969+ --Y'all Come/Changing Partners
 29024+ --My Love, My Love/Secret Love
 29035+ --Back in the Old Routine/If There's Anybody Here
 29054+ --I Get So Lonely/Young at Heart
 29144+ --If You Love Me/Liebchen
 29147+ --Call of the South/Cornbelt Symphony
 29212+ --In the Good Old Summertime/Oh, Tell Me Why
 29226 --Pennies from Heaven/Pennies from Heaven Medley (12", from earlier series)
 29251+ --Count Your Blessings Instead of Sheep/What Can You Do with a General?
 29341+ --The Old Man; Gee, I Wish I Was Back in the Army/Blue Skies; I'd Rather See a Minstrel Show; Mandy
 29342+ --Snow/White Christmas
 29357+ --The Song from Desiree/Who Gave You the Roses?
 29376+ --The River/Tobermory Bay
 29409+ --It's Mine, It's Yours/Dissertation on the State of Bliss
 29410+ --The Land Around Us / The Search Is Through

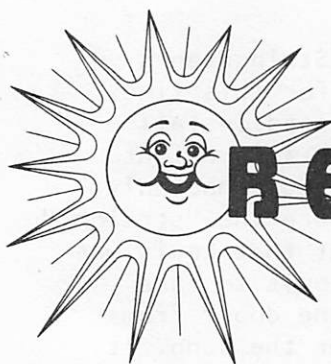
29483+ --Farewell/Jim, Johnny and Jonas
 29493+ --Nobody/Silver Moon
 29568+ --All She'd Say Was 'Umh-Hum'/She Is the Sunshine of Virginia
 29634+ --You Are My Sunshine/Nobody's Darlin' But Mine
 29636+ --Angel Bells/Let's Harmonize
 29777+ --The First Snowfall/ The Next Time It Happens
 29790+ --Christmas Is A-Comin'/Is Christmas Only a Tree?
 29817+ --John Barleycorn/When You're in Love
 29850+ --In a Little Spanish Town/O! Man River
 29981+ --Honeysuckle Rose/Swanee
 30023+ --April Showers/When My Baby Smiles at Me
 30082+ --Tumbling Tumbleweeds/Now Is the Hour
 30120+ --Around the World/Love in a Home
 30126+ --Christmas Is A-Comin'/I Heard the Bells on Christmas Day
 30262+ --Around the World/[Around the World]
 9-30488 (45 only)--Alabamy Bound/Chinatown, My Chinatown
 9-30555 (45 only)--Gigi/Trust Your Destiny to Your Star
 9-30828 (45 only)--Church Bells/Rain
 9-38031 (45 only)--Around the World/Mississippi Mud (This green-label record given away by Hotpoint dealers.)
 9-38056 (45 only)--I Heard the Bells on Christmas Day/Rudolph, the Red-Nosed Reindeer (Blue label promo record)

78 RPM ALBUM SETS CONTAINING 27/30000 SERIES RECORDS

A-405--GOING MY WAY. Dec. 27158 & 27605; also 18704 [This album formerly contained records 18597, 18704 & 18705]
 A-648--BING SINGS THE HITS... Dec. 27275 thru 27278 [This album formerly contained records 18564, 18635, 18686 & 18846. See note on page 31 of the October 1983 BINGANG]
 A-790--MR. MUSIC. Dec. 27173, 27241, 27263 & 27264.
 A-805--SONG HITS FROM CALL ME MADAM, GUYS AND DOLLS, LOST IN THE STARS, TEXAS LI'L DARLIN'. Dec. 27232 & 27250; also 24824 & 24853.
 A-811--GO WEST, YOUNG MAN! Dec. 27349; also 24481, 24827 & 24942.
 A-826--WAY BACK HOME. Dec. 27441 thru 27443; also 24800.
 A-844--COUNTRY STYLE. Dec. 27553 thru 27555; also 23508.
 A-847--YOURS IS MY HEART ALONE. Dec. 27549 thru 27551; also 25229.
 A-852--BING AND THE DIXIELAND BANDS. Dec. 27013, 27500 & 27505; also 24114.
 A-926--ROAD TO BALI. Dec. 28513 thru 28515.

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 Bookbinder, Robert. The Films of Bing Crosby. Secaucus, N. J.: Citadel Press, 1977.
 Decca Records. Various catalogs from the 50's, including January 1954 dealers' numerical catalog.
 Harding, Ralph, and others. The Road to Bing Crosby; the Crosby Discography. Privately printed, various dates.
 Harrison Catalog. Extended Play-45 RPM Records. Various issues from the 50's.
 Kinkle, Roger D. The Complete Encyclopedia of Popular Music and Jazz, 1900-1950. New Rochelle, N. Y.: Arlington House, 1974.



RECORDS

Summer good, but



Well, fellow collectors, after careful consideration, and against his better judgment, the editor has finally agreed to give me another chance. He feels that I have an irreverent approach to the job, but I can't see living life as though any one's opinion should be too earth-shaking. So go on at your own risk!

First, I want to thank everyone who wrote in and commented on my first review. We (the editor and YT) have reviewed them together, in the spacious and elegantly appointed executive office (a cluttered corner of the Sutton living room). Many of you asked why we review "Special Issue" records when so very few of us get a chance to buy them. Due to Copyright loopholes, records can be produced, in limited quantities, of material that is very rare, and has been held out of general circulation - and so long as the number is small there isn't much chance of legal action for copyright infringement - again, so long as the quantities aren't large. We have an obligation to review them because they are important additions to the Crosby store. They shouldn't be ignored because of their small numbers -- any more than we should ignore "I've Got The Girl" just because it is so painfully rare. Rest Assured - these record's paltry numbers are not kept small just for snob appeal reasons, nor is there a "club within a club" hoarding these hot items and using BINGANG to flaunt their unattainable waresI don't usually get one myself....I must review a borrowed copy and then I have to give it back! Nuff Said!!!

Our editor recently acquired a video cassette recorder (VCR) and shortly thereafter latched on to a legitimate release of the movie "The King of Jazz". If you haven't yet seen this (MCA 55119, available in both Beta and VHS) beg, borrow, or somehow get access to this cassette, a VCR and a TV set. The movie is a sort of a musical review, with no discernable plot, but the computer-enhanced color, and the sound are far beyond reasonable expectations. **Bravo, MCA!!** There's enough highlights for me to write a long review, but I'll hit just a few high spots. Joe Venuti and Eddie Lang are featured early-on in a close-up scene, in which they are really cookin'. There are Barn-burning kaleidoscopic dance numbers that pre-date and anticipate Busby Berkeley, and the - best of all - a real young Bing Crosby is seen and heard throughout, including two Rhythm Boys exclusives [Crosby and cohorts are three nice, red-hot, syn-copating fireballs in these two numbers. It is fascinating to see how visually captivating our favorite trio was, especially Bing. They are like a keg of dynamite with a short fuse. Enough superlatives about video, but seeing this movie will help you get added pleasure from the records of that era. Now, down to business in the strictly audio field.



Our young friend, James Raymond Crenshaw, alias "Stringbean" here offers his second review of the current crop of BING records, as well as some related subjects. He states that he stands behind his reviews, since they reflect his honest opinions. He enjoys your reactions, so be sure to let him know how you think he is doing.



LOUIS ARMSTRONG AND LING CROSLY - MORE FUN
SOUNDS RARE SP-SOLO

ment of the Bing and Louis album reviewed last issue, and its worth it's weight in vinyl because of the song "Give Me a Kiss to Build a Dream On". Louis had only recently recorded this tune on a 10" Decca solo - I have and treasure the "straight" version - and Bing was scheduled to sing it on the particular night that Louis was a guest on his radio show. As Bing introduces the song, he dares Louis to take the secondverse (this was not in the script) and it is "Katy bar the door" from there on out. They do imitations of each other and generally murder the song. It is as funny as any Bing "blow-up" you've ever heard, and not even dirty! This one's a must have. The tunes here that are duplicated from the first album of this series are sufficiently different to warrant their inclusion, and don't forget the great liner notes on these SOUNDS RARE releases.

SIDE ONE

La Vie En Rose
Baby, Won't You Please Come Home
My Honey's Lovin' Arms
You're Just In Love
Up the Lazy Alley
On the Sunny Side of the Street
Gone Fishin'

SIDE TWO

A Song Is Born
Gone Fishin'
I Get Ideas
Memphis Blues
A Kiss to Build a Dream On

AROUND THE HALL - BING CROSBY WITH JOHN SCOTT TROTTER'S ORCHESTRA
JOHN JOYCE/ENGLAND SPECIAL COLLECTOR'S ISSUE

This is the second in a golden series of releases from John Joyce in England, with painstakingly made masters, and sonically purified by someone who understands the business from the listener's point of view. The sound does have an occasional wobble, but having heard a few selections from the "uncleaned-up" tapes, I am amazed by the nice sound of this album.

These songs are from the much-talked-about "Rice Tapes", whose story is as follows: During rehearsals for Bing's Kraft Music Hall programs, John Scott Trotter would cut acetate discs of each song (this was before the days of tape recording) for the purpose of playback to find and solve any problems of balance before going on the air. Trotter apparently accumulated these over the years at his home, where they were run into by Ed Rice, and, with Trotter's permission, Ed taped virtually all that could be played - hence, the identification of these songs as being from the "Rice Tapes". The original discs were never intended for being played more than once or twice, and were not of broadcast quality, making the sound rather variable.

A real standout here is "My Little Girl", where a vocal trio takes the second verse, and Bing, never one to sit around when there was singing going on, couldn't help but chime in with the bass, effectively making a barbershop quartette. He gets a giggle in his voice at one point, and we just know that some laughter is edited out at the end. Here's hoping that this song someday shows up on a disc that is more easily obtainable, so that more people may enjoy it!

SIDE ONE

When the Midnight Choo Choo
Home Town
My Little Girl
You're a Sweetheart
Virginia Lee
I Thought About You
Confucious Say
You're an Education in Yourself
Naturally.

SIDE TWO

Whispers in the Dark
Down Where the Trade Winds Blow
Make Believe Island
Neath a Pale Venetian Moon
Two Hearts That Pass in the Night
When the Swallows Come Back to Cap.
Thanks for the Memory

SINATRA AND CROSBY
ITALIAN IMPORT - JOKER SM-3612

tad dull, but really not too bad, considering their broadcast origin. Our man Bing gives a good account of himself throughout, and although this is not my favorite Crosby period, a few tunes stand out here.... "Among My Souvenirs; I had known this only as the scratchy flip-side of an old Whiteman 12 inch 78 rpm of "Washboard Blues"; I enjoyed hearing the words of this oldie for the first time. "Granada": I guess I've heard the tune in elevators and super markets for years and years, but again, never the words. "Someone Lovlier Than You": a sort of a mushy love song, I guess. Bing doesn't let it get sloppy, though; he wrings every last drop from its beautiful melody. If you like the songs listed here, you might want to pick this one up as they are not from released records, but from radio broadcasts.

SIDE ONE

Granada
Among My Souvenirs
September Song
As Time Goes By
Someone Lovlier Than You
Take a Chance

SIDE TWO

Young at Heart
Imagination
Till We Meet Again
Meet Me Tonight In Dreamland
It's a Long Long Trail
I Wanted

BING 'N' AL
BROADCAST TRIBUTES BTR-0003

Here is another sampling of what went on when Bing and Al Jolson got together on radio. While there is nothing new on record here, Bing and Al really sound good on these tunes, all 41 of them! Jolson is not exactly a big favorite of mine (sorry, Mort) but is a real hoot to hear the two of them having such a good time singing these old standards, some tear jerkers, some barn-burners, and everything in between. If you're not convinced to buy it by now, you will when I tell you that the sound quality is really fine. I had a lot of fun with this one. Can anyone tell me what a "Yaaka Hula Hickey Doola" is?

This record features Back In Your Own Back Yard, Whispering, a 10-tune Gershwin medley, Sunbonnet Sue, and 28 more!

BING CROSBY
JOKER SM-4011 -AN ITALIAN IMPORT

This Italian Joker contains 14 well known Crosby efforts, mostly from the 40's. Nothing rare in the bunch - all are apparently from commercially released master - but if any of your favorites are on here the decent sound (not customarily a Joker trademark) and attractive price - \$4.49 out here in mud-slide country - might appeal to you. The inclusion of "I'm An Old Cowhand", an early Johnny Mercer movie hit, and one of Stringbean's favorites, leads me to class this as the best of the three Jokers reviewed this time.

SIDE ONE

Where the Blue of the Night
Play a Simple Melody
Don't Fence Me In
Amor
On the Atchison, Topeka & Santa Fe
Galway Bay
Deep in the Heart of Texas

SIDE TWO

I'll Be Seeing You
Swinging on a Star
In the Cool, Cool, Cool of the eve
Sam's Song
San Fernando Valley
Too-Ra-Loo-Ra-Loo-Ra
I'm An Old Cow Hand

WHITE CHRISTMAS BING CROSBY & NAT "KING" COLE
JOKER SM 3930 AN ITALIAN IMPORT

Well, folks, here it is - the absolute, all-time, unadulterated worst produced Bing Crosby record ever. If you're thinking about buying this record, have a friend or a loved-one hide your check book from you until the urge passes. Take two aspirin and rest.

First off, Bing and Nat "King" Cole do not sing together here/ The Cole side is from a live radio show from 1956; the Crosby side is made up of 78 rpm masters (terribly transferred to LP) all dressed up with an awful echo effect not used since Elvis discovered his hips in 1957. If all this weren't enough, fake applause is dubbed in between songs to simulate a live performance, and this whole mess is passed off as being part of Nat's radio show. A dreadful production.

WITH A SONG IN MY HEART

READER'S DIGEST, 7-LP RECORD SET OF RICHARD ROGERS' SONGS

Bing sings only 3 of the 83 songs contained in this boxed set issued by Reader's Digest, in their usual tradition of sturdy packaging. You probably wouldn't want to purchase this set just to hear Bing sing his 3 songs (I Whistle a Happy Tune, Something Wonderful, and Getting to Know You) but he does a fine job indeed. The package is attractive, and the sound is good. An interesting booklet is included. I enjoyed listening to this compilation of Richard Rogers songs, but couldn't help wishing that Bing was singing them all -(with the possible exception of "I Enjoy Being a Girl"!)

DOROTHY KIRSTEN "ENCHANTED EVENINGS"

SUBTITLED "AN EVENING WITH SOME VERY SPECIAL FRIENDS-JOLSON, SINATRA, AND BING
GLENDALE RECORDS GL 9003

If Miss Dorothy Kirsten is one of your favorites, run out and buy this record rather than reading this review. This record came from radio broadcast material and is one of a series produced by a "We love Dorothy" group that has taken the task, judging from the liner notes, of telling the world how fortunate singers like Bing were to get in a huddle around the same microphone with her. . "String-bean" derived endless and ungentlemanly satisfaction hearing our man Crosby blow her ducks out of the water on both duets included here. He does this aurally in just the same way he stole nearly every scene he appeared in in the old Mack Sennet comedies. Sennett's best men would mug and ham it up to a fare-the-well, only to view the results on screen to discover that Bing had dusted their histrionics under the carpet with nothing more than a raised eyebrow or an understated roll of the eyes. He never competed, and he never had to.

Please don't get me wrong - Miss Kirsten is not a bad singer at all, and is (or was) a real peach of a gal. But I made the mistake of reading the album cover as I listened. This is one album that would be more likeable without liner notes.

PAUL WHITEMAN "JAZZ A LA KING" (L920-L936) RCA PM 42413 (FRANCE)

A 2 record set with 33 selections, including the following Crosby selections:

Muddy Waters	Five Step
I'm Coming Virginia Alt. Take	Wistful and Blue
Side By Side - Alt. Take	Mississippi Mud Alt. Take
Magnolia	From Monday On

Here's a nice 2 record set from RCA of France that covers the hey-day of the Paul Whiteman Band. Our man Crosby is featured on 8 of the 33 tunes here, and what gems they are! The alternate takes here aren't usually found easily, although the "Mississippi Mud" alternate will be familiar to those who purchase Bix Beiderbecke reissues.

As if this weren't enough, RCA has provided us a nice slick paper cover, and good liner notes and personnel lists, and the best sound I've heard from these finicky old 78 rpm masters. Highly recommended. Strangely, enough, this French import is found throughout California. Good distribution connections!

FEELINGS - THE GOLDEN LOVE SONGS
DECCA TAB 48 (ENGLISH IMPORT)

Fourteen songs, only two of which feature Bing - "As Time Goes By" and "Nevertheless". This is an album you might buy if you want every album that has a Crosby track on it; I can assure you it has no other redeeming features. The two Crosby cuts are from the 1976 Decca release, "Feels Good, Feels Right", and unfortunately you must suffer through Morris Albert bleating the title song and a lame piano version of "Killing Me Softly With His Song", which doesn't seem like such a bad idea.

This one's for the die-hard "gotta have every pressing of Bing". Personally, it doesn't even make a good mat for a wet flower pot.

MOMENTS TO REMEMBER
BOB JONES SPECIAL ISSUE (ENGLAND)

This is the latest installment of Bob Jones' "Moments to Remember" series, and contains 18 tracks, one of which is an unreleased "fluff". While it is true that this is the first LP release for these songs, and the "first ever" release for the "fluff", one could only wish that Bob Jones had the same dedication to issuing superior-mastered releases, as well as "new" material. There seems to be a growing trend to release anything new, even if it gives less than satisfactory listening enjoyment.

Included are:

Tara-Ta-Lara-Ta-Lar(1)	White Christmas
Memories	Just Plain Lonesome
It's More Fun Than a Picnic(2)	Humpty Dumpty Heart
Pretty Baby	Lonestar Trail
Ain't Doin' Bad doin' Nothin' (3)	Let's Tie the Old Forget-me-Knot(4)
Whose Dream Are You	Lonesome Road
Dear Friend	Just a Kid Named Joe
Sleigh Ride in July	Let's Waltz for Old Time's Sake
Like Someone in Love	Sweet Is the Word For You (FLUFF)

Stringbean's Grammy Awards

- (1) Trophy Award-most meaningful title in a foreign language
- (2) Most risqué title
- (3) Most 's in a title.
- (4) Worst pun in an English title

Now to the positive comments about this album, which, altogether, is still a desirable addition to any any collection: "Tara-Ta-Lara-Ta-Lar was one of only two records that Bing made in 1948, due to the Petrillo ban. Bing is accompanied by a chorus here. Fred Waring's Glee Club probably had a great year.

"Sleigh Ride in July" was appropriately recorded in July of 1944, but you can't bank on the logic implied therein because both versions of "White Christmas" were recorded right in the middle of spring. Two days before "Sleigh Ride" Bing recorded "It's Anybody's Spring". Like I said, don't try to figure it out.

The version of "White Christmas" included here has never been on LP before because Decca wore out the masters trying to keep up with the demand, therefore making it necessary for Bing to show up in March 1947 and do it all over again. All subsequent releases of "White Christmas" were of the 1947 or later versions, '47 being the favorite because of its inclusion in countless "Merry Christmas" LPs. What Bing did with the lyrics of "Sweet Is the Word For You" is family fare (unlike some of his "fluff" excursions) but probably not exactly in line with what the composers had in mind, with such tender sentiments as "That's too much gravel. I don't even think it'll ever pass", sung when one of the violins played a clam. (Definition: Musician's term for a note so sour it'd make a bronze statue's lips pucker). Bing continues to croon "Get those fiddles in tune - - 'cause they're stinking up the wax department". Now, folks, that's real poetry!

BEST FOOT FORWARD - TOO MUCH HARMONY - GOING HOLLYWOOD
CALIBAN 6039

FLIRTATION WALK - SHE LOVES ME NOT - COLLEGIATE - HERE IS MY HEART
CALIBAN 6042

ANYTHIN GOES - EVERY NIGHT AT EIGHT
CALIBAN 6043

These three Caliban releases ARE SPECIALTY RECORDS, VALUABLE TO A TRUE BLUE Crosby collector, but without appeal to the masses. The sound is only fair, because they were taken directly without filtering from venerable movie soundtracks-tracks that have suffered the ravages of years. Still, Gordon Wall used to be able to make gold out of such dross.

The folks at Caliban deserve a shake of the hand and a big wreath of appreciation (a Laurel, and Hearty thanks, perhaps?) for making the soundtracks to the "King of Jazz" (Caliban 6025) and the above movies available for the first time on commercial discs. Would that their engineers had the artistic ability and desire of the true Australian artists!

Bing is heard in the songs from Anything Goes (first version), Too Much Harmony, Going Hollywood, She Loves Me Not, and Here Is My Heart. If listening to the records was a pleasant experience, we'd recommend these without reservations. However, we do have reservations. Who needs more indifferently-produced records?

BING CROSBY WITH JUDY GARLAND AND THE ANDREWS SISTERS
BLACK LION BLM-52003 (ENGLISH IMPORT)

Here's another record made up of two radio shows: Bing's show of November 27, 1946, and side two from his show of February 26, 1947. Pretty nice sound here, but there are no liner notes, so you pay your money and take your choice.

The niceties included here (in addition to Bing's always enjoyable voice) are Les Paul's guitar work on "Gotta Get Me Somebody to Love"; the novelty tune "Uncle Remus Says" wherein Bing, as Uncle Remus, explains the origin of leopard spots and such as that, in folkloric fashion, and at the beginning of the show on side two, Bing whistles rather than sings "Where the Blue of the Night Meets the Gold of the Day". The guitar answers with a flourish of runs up and down the scale (just like on the commercial version) and Bing tries to "outgun" him with a series of increasingly difficult ornate flourishes. It is all over in about 30 seconds, but it is great fun.

Not necessarily a must for most of us, but it has some real nice moments.

SHORT FOOTNOTE AT THE BOTTOM OF THE PAGE:

In preparing the review of the Bob Jones record, "Moments to Remember", I gave special pains to determine whether Bob had used the commercially released version of "Humpty Dumpty Heart", and it is apparent that he did. I was concerned because of the following, which made me question whether this version had actually been released: Near the end of the song, Bing kinda giggles, and then sings two words very sharp in pitch, obviously stifling another giggle. Here are the set-up line, and the affected line so you can compare them with your own copy.

"You'll still take a chance won't you

(giggle) You sure want romance, don't you." While not obvious enough to be listed as one of Bing's "boners", it still makes for interesting listening, if you catch the first stifled giggle.

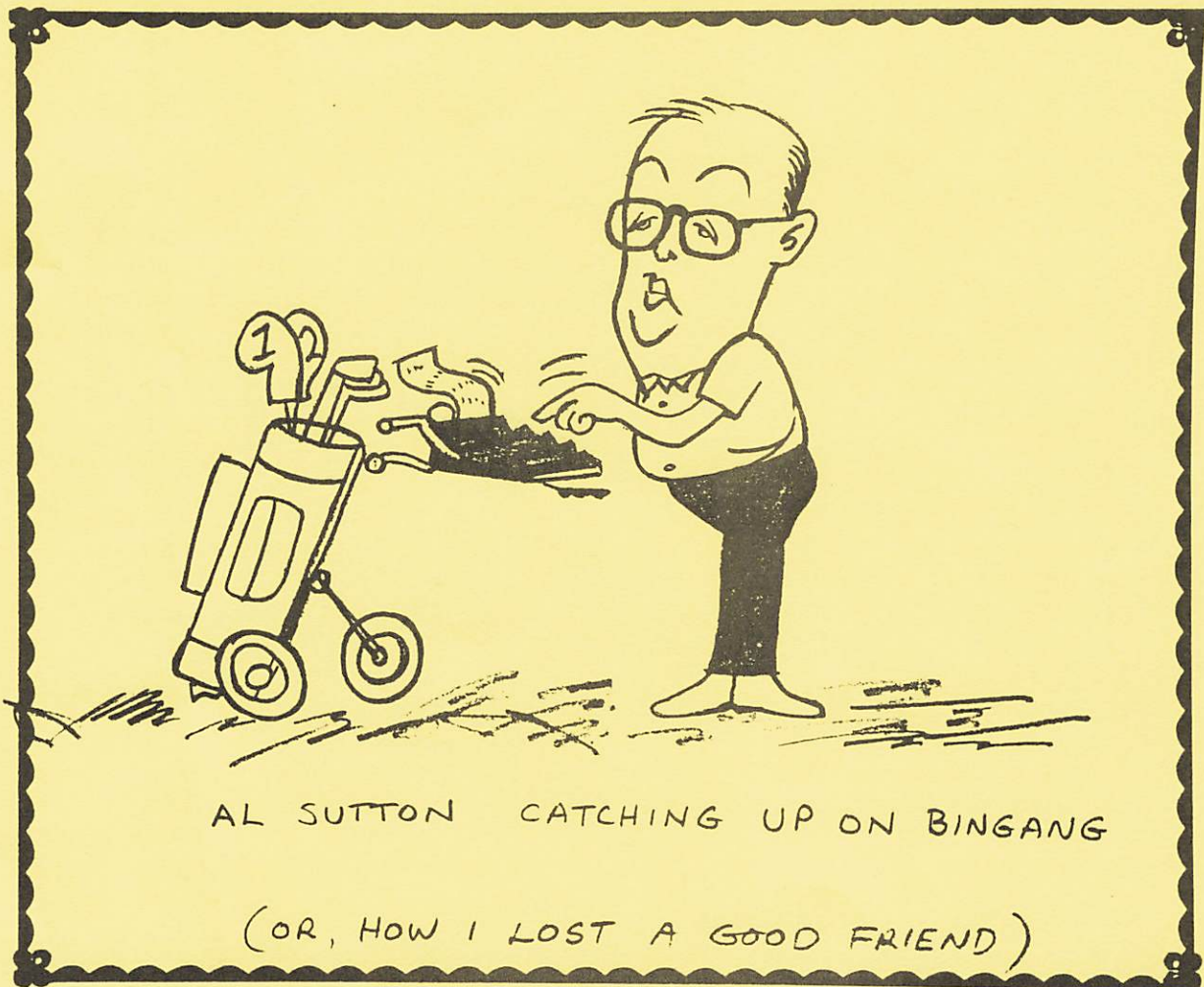
Bing must have been in a happy mood.

So long for this issue, and thanks for your friendly reception!

There have been several (!!!!!) letters inquiring about the lateness of this issue, and even some which conjectured as to why it was late.

One letter, which transmitted this cartoon, went as follows:

:It was too wet for golf - -the power was turned off, so I couldn't work on my records - and I got to thinking about you and decided to keep a worn-out, unsteady hand going - hence this sketch. Warmest regards, G/"



Well, his guess as to why BINGANG was late is as acceptable as any other, so we'll share it with you.

Its always nice to know that people are thinking about you (I think)